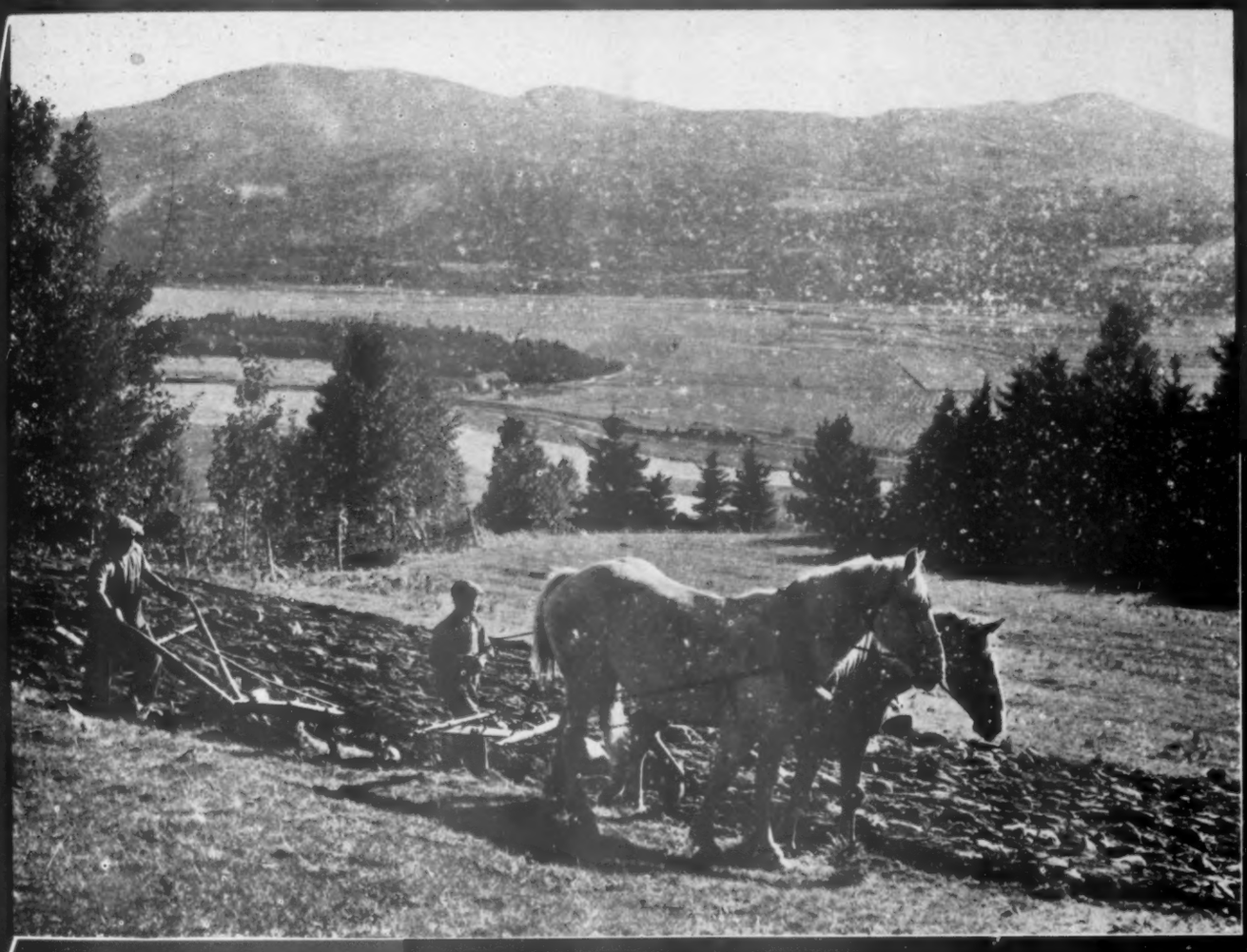
PERIODICAL ROOM
GENERAL LIBRARY
UNIV. OF MICH.

MAY 29 1947

Educational SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION



MAY, 1947
Volume XXVI
Number Five

THREE DOLLARS PER YEAR—35c A COPY

16 mm Sound Motion Picture Projector

Victor's new "60"—streamlined in design, refined in performance. Truly a triumph in 16 mm sound motion picture equipment—for schools, churches, home and industry.

VICTOR ANIMATOGRAPH CORPORATION

A DIVISION OF CURTISS-WRIGHT CORPORATION

Home Office and Factory: Davenport, Iowa

New York • Chicago

Distributors Throughout the World

MAKERS OF MOVIE EQUIPMENT SINCE 1910

the Recordio Educator

T. M. REG. U. S. PAT. OFF.

...Teacher's Capable Assistant!

Model 6B20, shown above, records from its own selective radio or crystal microphone and functions as auxiliary public address system. Also available in a two-speed, Recorder-Phonograph—Model 6A20. Both models are carefully engineered, sturdily built and completely portable.

The RECORDIO Educator aids in the elimination of...

- Stuttering
- Stage Fright
- Monotonous Speech
- Poor Pronunciation
- Faulty Articulation
- Foreign Accent

• Classes in dramatics, civics, current affairs, music appreciation, foreign languages and speech all benefit tremendously through the assistance of the RECORDIO Educator with its versatile ability to record and reproduce sounds with absolute fidelity. Such recordings can be used over and over again for future classes with minimum effort and preparation. Use the accompanying coupon, now, to investigate this effective, low cost aid to better teaching.

Recordio

RECORDING INSTRUMENTS FOR HOME, COMMERCIAL AND PROFESSIONAL USE

WILCOX-GAY CORPORATION, CHARLOTTE, MICHIGAN

117-M

WILCOX-GAY CORPORATION
Charlotte, Michigan, Dept. ES

YES . . . I would like further information and the name of the nearest RECORDIO Educator distributor. No obligation, of course.

Name..... *Title*.....

Address.....

City..... *Zone*..... *State*.....

Fine instruments of optical and mechanical precision

. . . for brilliant pictures from opaque objects *and* slides

PRINTED illustrations, text, photographs, drawings, and many other opaque objects, including geological and botanical specimens, *and* conventional slides are projected by the dual-purpose Model LRM Balopticon*.

Large, sharp, brilliant screen images of either slides or opaque objects are projected under illumination adequate for note-taking or sketching. This is made possible by its two fine-quality optical systems which yield flatness of field, critical definition, and high light transmission.

Balanced illumination permits switching from opaque to slide projection without a distracting change in screen brilliance. Slides and opaque materials are protected from heat damage by a *built-in* blower cooling system. Details available in catalog E-11. Bausch & Lomb Optical Co., 688-E St. Paul St., Rochester 2, New York.

**Trademark registered U. S. Pat. Off.*

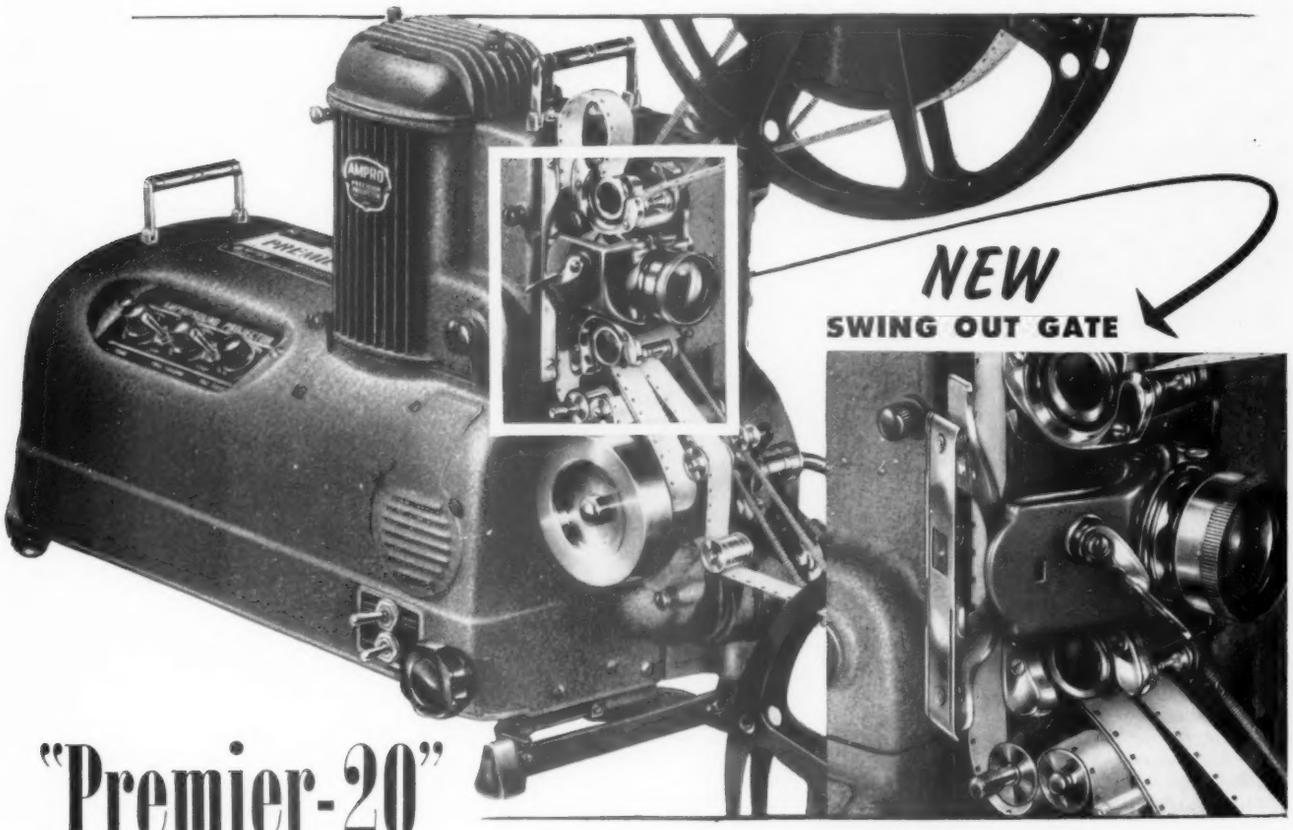
BAUSCH & LOMB

OPTICAL COMPANY ROCHESTER 2, N.Y.

Cooperating with Men of Science since 1853

The EDUCATIONAL SCREEN is published monthly except July and August by the Educational Screen, Inc. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.

Improved 16mm. sound projection



"Premier-20"

16MM. SOUND PROJECTOR

Close-up of new swing-out gate, showing gate in open position

The new "Premier-20" embodies many advanced features which combine to create new standards of 16mm. sound performance . . . convenience . . . and efficiency of operation. The new swing-out gate, shown above, permits easy cleaning of the aperture plate and pressure shoe . . . without ever disturbing the lens focus.

New Richer Tone Quality—The latest 12-inch Jensen Permanent Magnet Dynamic Speaker reproduces sound faithfully, realistically . . . has adequate power for moderate size auditoriums.

Streamlined Carrying Cases—Rugged . . . scratch-resistant . . . easy to clean, they offer complete protection for your Ampro projection equipment.

New Ampro Slide and Filmstrip Projector

New from every angle, this Ampro Model 30-D Projector for 2″x 2″ slides and 35mm. filmstrips is ideally suited for classroom use. Simple to operate . . . with curved film guideways to guide filmstrip in exact position for crisp, brilliant pictures. Automatic snap-action, self-centering slide carrier assures perfect focus . . . with one hand operation. Quick tilting . . . sharp, clear reproduction . . . lift-off carrying case . . . many other outstanding features.

Amproslide Model 30-D

AMPRO

8mm. Silent • 16mm. Silent
16mm. Sound-on-film • Slide Projectors
16mm. Arc Projectors

A General Precision Equipment Corporation Subsidiary

Write Today...

Mail coupon today for illustrated circulars giving full details, specifications and prices on these as well as other Ampro classroom projectors . . .

ES-547

AMPRO CORPORATION
2835 N. Western Ave., Chicago 18, Ill.

- ☐ "Premier-20" 16mm. Sound-on-film Projector.
- ☐ Amproslide Model "30-D" Dual Purpose Projector.
- ☐ Amproslide Model "30-A"—2″ x 2″ Projector.

NAME_____

ADDRESS_____

CITY_____ STATE_____

3 NEW 16 MM SOUND MOTION PICTURES IN COLOR

to enrich the school curriculum

ACADEMY *Films*

CIRCUS PEOPLE

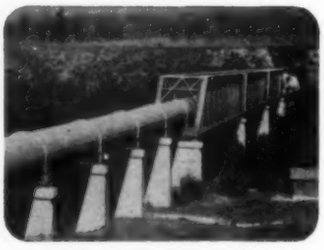
An interesting film for primary grades, depicting behind-the-scenes circus activity. Selection of scenes and narration are designed to develop proper attitudes of work and cooperation and offer stimulation for oral composition and foundation for reading readiness.

CIRCUS ANIMALS

A companion picture to Circus People, revealing, in natural color Kodachrome, fascinating circus animals — their care, training, habits, etc. Authentic in every respect, these films were produced under expert direction and keyed to fit the requirements of lower grade curricula.

WATER SUPPLY

Designed for upper grades and Junior High Science classes. Dramatically portrays, through natural scenes and animated diagrams, the source, storage and handling of water by nature and man. Collaborators: James M. Montgomery, B.S., and Richard Pomeroy, Ph.D., University of California at Los Angeles, consultants on water purification.



ACADEMY FILMS are produced by James A. Larsen, who has, for many years, been identified with the creation and production of high quality educational films.

Above subjects are 1-Reel 16 MM Sound, available in color or black-and-white. The same subject material is also offered in 35 MM color or black-and-white Filmstrip, as well as 35 MM 2 x 2 Slides in color only. Arrange for an early preview.

Look to ACADEMY for *only* the Finest in Educational Motion Pictures!

ACADEMY FILMS
1448 WEST 61st STREET
LOS ANGELES 44, CALIFORNIA

DEALERS — A few exclusive Academy franchises open to progressive dealers. Write for details.

The DAVI Looks at UNESCO And Educational Reconstruction

By EDGAR DALE,
Prof. of Education and Head of Curriculum Division, Ohio State University

THE first general public conference on UNESCO held anywhere in the world is over. This conference at Philadelphia had a two-fold approach to problems relating to international education, science, and culture.

First, we had noted speakers, including A. J. Stoddard, Superintendent of Schools, Philadelphia; Bernard Drzewieski, Director, Educational Reconstruction and Rehabilitation Section UNESCO; Howard Wilson, Assistant Director, Division of Intercourse and Education, Carnegie Endowment for International Peace. Representative Karl E. Mundt of South Dakota told the 1,000 delegates representing 500 of the leading educational, professional, labor, civic, fraternal, and religious groups in the nation what UNESCO was trying to do and the grave problems confronting those concerned with international education.

Approach to the Problems

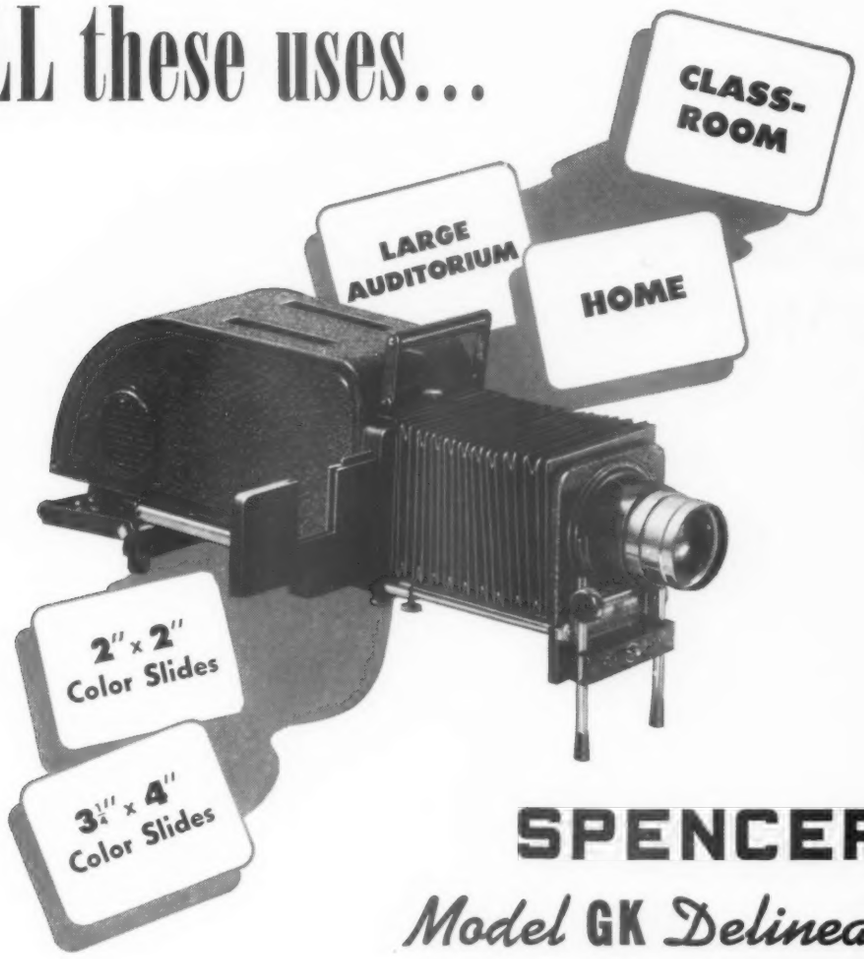
A second approach to these problems was through a series of 14 sectional meetings. These were: (1) Problems of Educational Reconstruction; (2) Community Participation in UNESCO; (3) How Do We Teach for International Understanding? (4) The Revision of Textbooks and Other Teaching Materials; (5) The International Exchange of Persons; (6) Press and Radio in UNESCO; (7) Films and UNESCO; (8) The Study of Social Tensions; (9) Humanities and Philosophy; (10) UNESCO's Program of Fundamental Education; (11) The Contribution of the Creative Arts to UNESCO; (12) The Natural Sciences in UNESCO; (13) Books and Libraries in UNESCO's Program; (14) Museums in UNESCO's Program.

The panel on "Films and UNESCO" included the following speakers: John Grierson, Head of the Media Division of UNESCO; George Zook, President of American Council of Education; Edgar Dale, Ohio State University; Floyde Brooker, U. S. Office of Education; Roger Albright, Motion Picture Association; Miss Irene A. Wright of the State Department. Edgar Dale and Floyde Brooker served as delegates from the Department of Audio-Visual Instruction of the NEA.

Among the problems discussed and the conclusions reached were the following. First, foreign countries devastated by the war need help in building up their visual programs. They need photographic equipment; there is need for scholarships and fellowships by means of which young able persons can be sent to England, United States, and other countries for additional training. Great Britain has already offered twenty-six such scholarships.

(*Concluded on page* 246)

The ONLY Projector for ALL these uses...



SPENCER

Model GK *Delineascope*

Here is the answer to a distinct need—a versatile instrument that projects both 2″ x 2″ and 3¼″ x 4″ color slides. By means of interchangeable condensing systems and a choice of projection objectives in a wide range of focal lengths, the Model GK is quickly convertible to either size slide or adjustable to room and light conditions.

This 750 watt instrument provides greater brilliance than most 1000 watt projectors.

For further information write dept. S 12.

American Optical
COMPANY
Scientific Instrument Division
Buffalo 15, New York

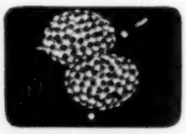
Manufacturers of the **SPENCER** *Scientific Instruments*

"Movies That Teach"
by **Charles F. Hoban, Jr.**

In this *new* book, Dr. Hoban reviews the new conceptions and uses of motion pictures in education. Because of its significance in the audio-visual field, "Movies That Teach" is a *must* for all those interested in more effective teaching. Dryden Press, 386 Fourth Avenue, N. Y. 16. 189 pages $2.50.

HAVE YOU SEEN THESE *NEW*

MOVIES THAT TEACH?



"ATOMIC ENERGY" Collaborator, Willard F. Libby, Ph. D., The University of Chicago. Explains three ways of releasing atomic energy.

"BUILDING AMERICA'S HOUSES" Collaborators, Twentieth Century Fund and Miles L. Colean. Analyzes reasons for high building costs.

"IMMIGRATION" Collaborator, Henry S. Commager, Ph. D., Columbia University. Traces historical immigration into United States. Depicts melting pot process.

"FIRE" Collaborator, Charles K. Arey, Ed. D., University of Alabama. Describes domestic uses of fire, principles of combustion, nature of fire hazards.

"PETROLEUM" Collaborator, Lester E. Klimm, Ph. D., University of Pennsylvania. Shows importance of petroleum to world affairs.

"THE MAILMAN" Collaborator, Paul R. Hanna, Ph. D., Stanford University. Shows importance of mail service in our lives.

"THE WATER CYCLE" Collaborator, S. Ralph Powers, Ph. D., Teachers College, Columbia University. Traces water from ocean to sky and back to ocean.

"MAKING SHOES" Collaborator, A. S. Knowles, Ph. D., Rhode Island State College. Complete step-by-step process of shoemaking.

SEE three new films that teach fundamentals of Baseball—Hitting in Baseball—Throwing in Baseball—Catching in Baseball

• • •

There are more than 500 other Encyclopaedia Britannica Classroom Films. For complete information write Dept. 58-E, Encyclopaedia Britannica Films Inc., 20 N. Wacker Drive, Chicago 6, Ill.

ENCYCLOPAEDIA BRITANNICA FILMS INC. A member of the Encyclopaedia Britannica Family

Bernard New Board Member

Mr. Edward J. Bernard has accepted the invitation offered him to become a member of the Editorial Advisory Board of *Educational Screen*. Mr. Bernard is in charge of the Instructional Materials Program, Curriculum Development Division, Board of Education of the City of New York.

During the War, he was in charge of Navy Training Aids Production and Distribution. With the *March of Time*, he was producer of *The War on the Seas*. Previously, "Ned" was Director, International Cinema League, New York; lecturer at the School of Education, City College of NewYork; and Assistant Managing Editor, *The Modern Language Journal*. He is author of two high school English texts as well as of numerous articles.

The DAVI Looks at UNESCO

(*Concluded from page* 244)

We must break down tariff barriers so that educational films will flow freely from one country to another. To this end, a treaty must be signed by our Congress by means of which the educational quality of films is attested and their free flow to all nations facilitated.

Cultural Reciprocity

The danger of cultural imperialism through films and other media was noted. There was a discussion of the need for preventing false notions about America arising through the kinds of films that are sent abroad. The importance of cultural reciprocity was stressed and the need for a free flow of ideas to the U. S. as well as from it. There was commendation to the State Department for the films which it has produced showing the nature of life in various parts of the United States.

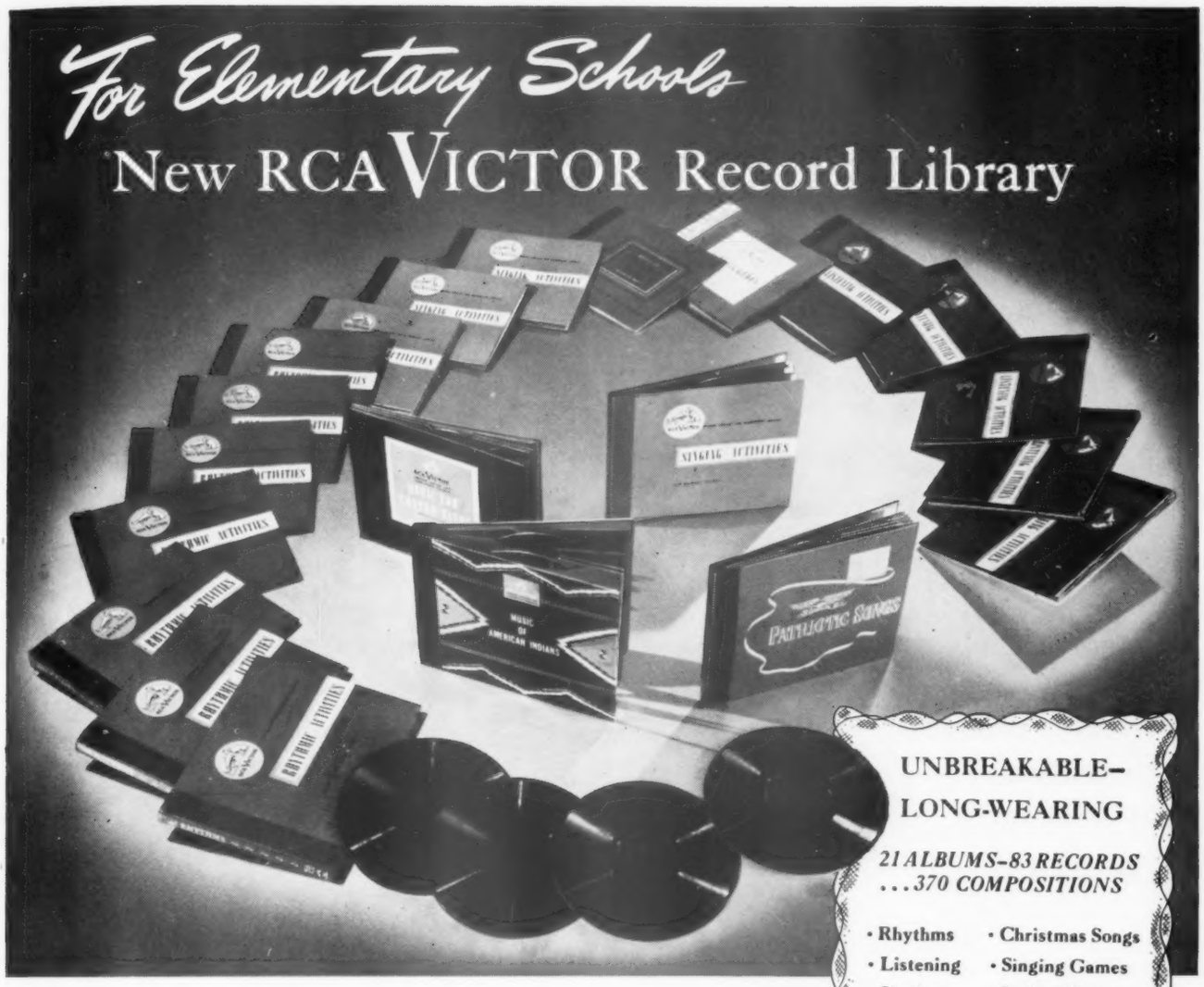
An Advisory Commission on Films

It was suggested that the National Commission for UNESCO establish an Advisory Commission on Films. It was also suggested that this Advisory Commission explore the possibility that such an organization as the Film Council of America could aid the National Commission with its work relating to UNESCO.

It was pointed out that we have done little in an organized way in selecting, using, evaluating, or producing films which will show to the people of the United States the basic current objectives of the UNESCO. These objectives are, first of all, to aid in the educational reconstruction, and second, to develop a broad program of international understanding.

What does this program mean specifically to the Department of Audio-Visual Instruction? Let us remember that there are 30 million boys and girls, young men and women, in the schools of America. They need to be informed about the problems of international reconstruction and international education.

Many of these problems seem remote to us here. But they can be brought alive and made real by visualization. We need to discover films, charts, posters, recordings, photographs, slides, which will make international relationships graphic, real, vital to every American. The DAVI can do this thru UNESCO.



A Basic Music Library for the Classroom . . . easily within the budget of every school

Here are 370 basic compositions—music of the masters, contemporary and modern works—selected by leading authorities in music education to meet the needs of teachers in presenting music as an integral part of the elementary school curriculum.

For convenience the 83 records are arranged in 21 albums. Bound in each album are comprehensive notes for teachers applying specifically to the musical content of each. Members of two world-famous symphony orchestras made up the recording orchestra; vocalists were chosen for naturalness of tone, diction, and imagination in singing to children. A new compound provides unbreakable and long-wearing records. Recordings are made by the latest electronic methods developed by RCA.

Priced at $98.75 for the complete library, it is a practical and economical buy for every elementary school. Individual albums are $4.75 each. All prices are suggested list prices, exclusive of taxes. Write for the 18-page descriptive booklet explaining fully the uses of the RCA Victor Record Library for Elementary Schools.

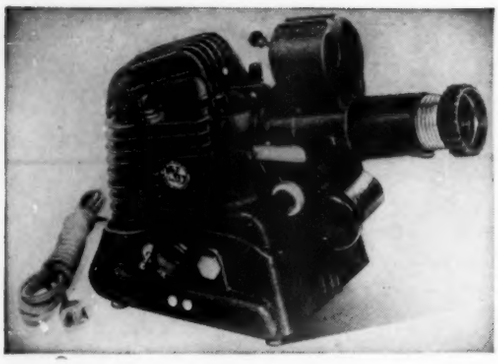
RADIO CORPORATION of AMERICA

EDUCATIONAL DEPARTMENT, CAMDEN, N.J.

TABLE MODEL VICTROLA* (65U)

compact, beautifully styled radio-phonograph, ideally suited to classroom needs, has new "Golden Throat" tone system and "Silent Sapphire" pick-up... plays up to twelve records automatically.

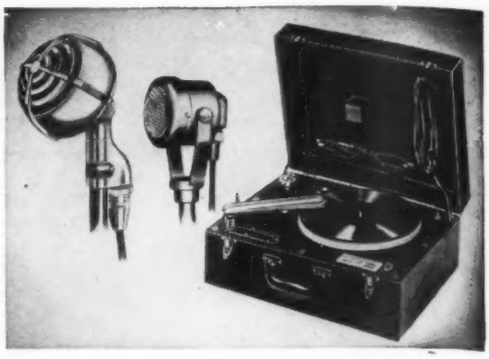
*Victrola—T. M. Reg. U. S. Pat. Off.



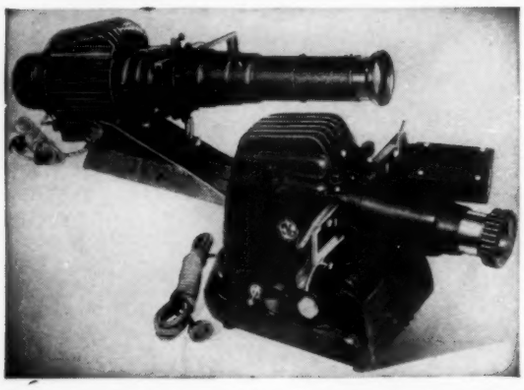
DEVRY Triple-Purpose Slide-film Projector (*Left*) for (1) 2″ x 2″ paper and glass slides; (2) for single-frame slide-film; (3) for double-frame slidefilm—with motor driven forced-air cooling.

DEVRY High-Impedance Microphones (*Right*)—either dynamic or crystal—deliver high-quality reproduction. Fit any standard stand.

DEVRY Phono-Record Turntables—two-speed operation—33 1-3 and 78 RPM—take records up to 16″. True-tracking crystal pickup arm. *For 60 cycle A.C. operation only.*

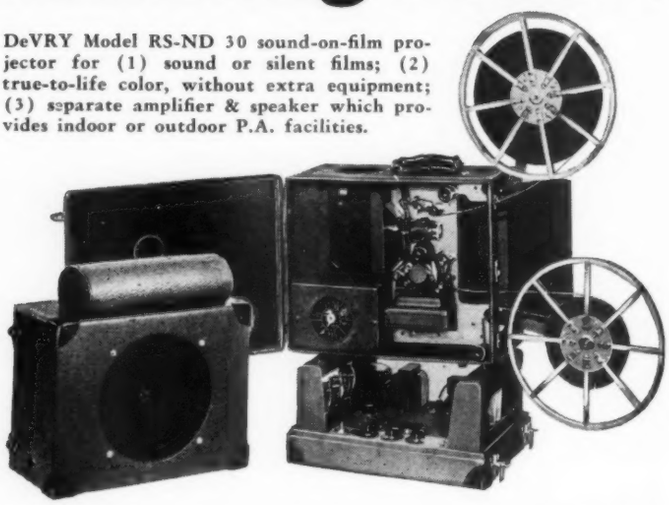


For Projected Teaching Aids...

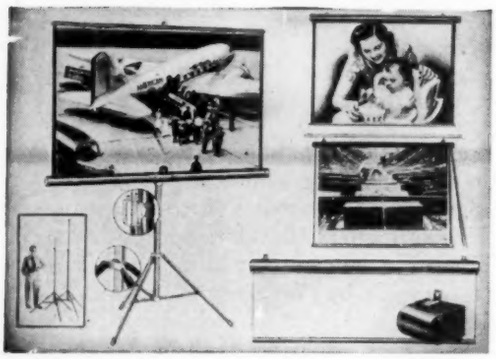


DeVRY storeopticon (top) with lamp capacity up to 1000-watts for 3¼″x4″ slides. DeVRY slide projector (bottom) with 300-watt lamp for 2″x2″ paper or glass slides. Motor driven, forced-air cooled.

DeVRY Model RS-ND 30 sound-on-film projector for (1) sound or silent films; (2) true-to-life color, without extra equipment; (3) separate amplifier & speaker which provides indoor or outdoor P.A. facilities.



...Your Best Buy is DEVRY



DeVRY motion picture screens are sized from 30″x 40″ to 20′x20′—portable tripod, wall, wall & ceiling models. *New models! New Features!*

The DEVRY SCHOOL SUPPLY DEALER in your state is in position to supply you with a complete line of audio-visual equipment—from the famed DEVRY 16mm sound-on-film projector to accessories. Make him your headquarters for projected teaching aids. *Mail coupon below for our NEW catalog* of visual teaching equipment you can buy now. Remember: *When you "buy DEVRY", you buy assurance of a name that for 33 years has been an outstanding one in the field of Visual Education.*

Make DeVRY your source of 16-mm. Sound and Silent classroom teaching films.

SHOOT your own and school movies with a DeVRY 16mm. motion picture camera—the camera that news cameramen prefer for shots that permit no retakes!

Since 1913 an outstanding name in the field of Visual Education

DEVRY

MOTION PICTURE CAMERAS AND PROJECTORS

5-TIME WINNER

DEVRY ALONE has Earned FIVE Consecutive Army-Navy "E's" for Excellence in the Production of Motion Picture Sound Equipment.

SEND FOR THIS FREE CATALOG *Now!*

DeVRY CORPORATION DEPT. ES-D5
1111 Armitage Avenue
Chicago 14, Illinois

Free and without obligation, please mail me ☐ Projected Teaching Aids Equipment Literature ☐ New 136 Page Film Catalog.

Name.....*Title*.....
School.....
Address.....
City.....*State*.....

ORIGINATORS AND IMPROVERS OF PORTABLE MOTION PICTURE PROJECTORS

The EDUCATIONAL SCREEN

Founded in 1922 by Nelson L. Greene

The Staff

PAUL C. REED—Acting Editor
EDWARD T. MYERS—Associate Editor
F. DEAN MCCLUSKY—Editor of Supplementary Publications
WILLIAM S. HOCKMAN — Editor for the Church Field
ROBERT E. SCHREIBER—Editor for the Commercial Field
DAVID E. CAESAR—Advertising Manager
PATRICK A. PHILIPPI—Circulation Manager
JOSEPHINE HOFFMAN—Office Manager

Department Editors

JOHN E. DUGAN - - - - - Jenkintown, Pa.
ANN GALE - - - - - - - Chicago, Ill..
DAVID GOODMAN - - - - New York, N. Y.
JOSEPHINE HOFFMAN - - - Chicago, Ill.
L. C. LARSON - - - - Bloomington, Ind.
ETTA SCHNEIDER RESS - New York, N. Y.
DAVID SCHNEIDER - - - New York, N. Y.
ROBERT E. SCHREIBER - - - - Chicago, Ill.

Editorial Advisory Board

EDWARD G. BERNARD, Instructional Materials Program, Board of Education, City of New York.
I. C. BOERLIN—Supervisor, Audio-Visual Aids, Pennsylvania State College
JAMES BROWN, Director, State Department of Audio-Visual Education, Richmond, Va.
EDGAR DALE, School of Education, Ohio State University
AMO DE BERNARDIS, Supervisor, Audio-Visual Education, Public Schools, Portland, Ore.
GARDNER L. HART, Director, Commission on Motion Pictures, Institute of Human Relations, New Haven
F. DEAN MCCLUSKY, Lecturer in Education and Director of Audio-Visual Education, University of California at Los Angeles
FRANCIS W. NOEL, Director, State Division of Audio-Visual Education, Sacramento, Cal.
A. J. ROSENBERG, Visual Aids Editor, McGraw-Hill Co., New York City
ARTHUR STENIUS, Director of Visual Education, Detroit Public Schools
PAUL WENDT, Director of Visual Education Service, University of Minnesota
THURMAN WHITE, Head of Department of Visual Education, University of Oklahoma.

VOLUME XXVI MAY, 1947 NUMBER FIVE
WHOLE NUMBER 252

Contents

The DAVI Looks at UNESCO and Educational Reconstruction — Edgar Dale — 244
"Speaking of Film Councils" — Paul C. Reed — 250
WANTED—Stimulation and Coordination — William J. Micheels — 251
A Professional Study in Audio-Visual Education — Ralph E. Badgley and Roben J. Maaske — 252
The Improvement of Teaching Films — A. A. Lumsdaine — 254
"Motivation" and "Participation" Questions Increase Learning — Motion Picture Research Project — 256
Teacher-Committee Evaluation of New Films — L. C. Larson, Editor — 260
Engineering Progress Opens New Vistas — Wm. F. Kruse — 262
The Church Department — William S. Hockman, Editor — 265
School-Made Pictures Department — David Schneider, Editor — 269
The Literature in Visual Instruction — Etta Schneider Ress, Editor — 272
Summer Courses in Audio-Visual Education, 1947—Part II — 276
News and Notes — 280
Audio-Visual Trade Review — Robert E. Schreiber, Editor — 286
Current Film News — 289
A Trade Directory for the Visual Field — 292

COVER PICTURE: A scene from PEOPLES OF CANADA (2 reels, 21 minutes), a film telling how men of many races have crossed from the Old World to the New —from France, England, Scotland, Ireland, Holland, Germany, and the Ukraine to lay the foundations of a true democracy through their cooperation and their respect for other men's beliefs. A National Film Board of Canada release.

SUBSCRIPTION PRICE

Domestic $3.00
Canada $3.50
Foreign $4.00
Single Copies ..... .35

The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.

Address communications to The Educational Screen, 64 East Lake St., Chicago, Ill.

"Speaking of Film Councils"

by

PAUL C. REED

WE saw the beginnings of the Washington Visual War Workers and attended a great many of their weekly luncheons. We noted the organization of the New York Film Council and followed with interest (as best we could, for he is an elusive traveler) the news of CR's trips and conferences and enthusiasm in developing the Film Council of America. We read every word of the reports from FCA meetings in Washington, Chicago, New York, and Atlantic City; we noted the impact of Scott Fletcher's words in Chicago; and we viewed approvingly the revised Constitution. We also read and even studied that most interesting manual "Speaking of Films." But for some reason, we didn't get enthusiastic; we didn't understand. Somehow the luncheon meeting "get-together" on the local level seemed superficial and far from being the answer to the problems of the film field.

An Important Trend

NOW WE KNOW DIFFERENTLY. Maybe we do not learn from words describing the experience of others. Maybe we are too visually minded; maybe we have to see for ourselves. Anyway, within the past few months we have become convinced that the most exciting, the most significant, the most important trend and development in the audio-visual field is the trend that is symbolized by the Film Council of America and especially by the local film organizations that are surging up country wide.

As we see it, this trend is not the local film council or the FCA in itself, rather it is the active and intense interest of group leaders everywhere, who have been awakened by war-time experience to the power and potentiality of audio-visual media. They know that these media, properly used, can aid them in achieving their objectives with their groups more efficiently and more effectively. But they need help. They need materials better suited to their needs. They must be able to get them when they will best serve their needs. And they need to know how to use them in the way that will achieve maximum results. The film council idea on both the local and national levels can be a MEANS for filling these fundamental needs. It is the logical democratic means of solving problems through sharing experience.

We have recognized the reality of these needs and the imperativeness of this kind of solution through what has been happening in our own community, (we mean Rochester, not Chicago). Nobody tried to start a Local Film Council here, but a virtual film council is evolving from basic community needs. The Research Director of the Council of Social Agencies called together the representatives of a dozen community organizations, because each had told him individually of the problems he was having in attempting to make use of motion pictures. They were representatives of the YMCA, the Federation of Churches, the YWCA, the Public Library, the public schools, the JYMA, the Neighborhood Centers, Settlement Houses, and the Hillside Children's Center. They met a second time, and at the third meeting, there were thirty people representing almost as many organizations and institutions. They were meeting for the serious business of solving their mutual problems. The fourth meeting will involve a still greater number and will be for the purpose of organizing for definite action. This group hasn't called itself a "film council" yet, but we believe this is IT. We think we know now what this film council idea is all about.

The Problem: What Film and Where?

Today people do not have to be "sold" on the power of the media. They are convinced. They are ready to go in every community. They want to know which film, how to get it, and how to use it. At the moment, perhaps the most troublesome of these questions is "How to get it?" We believe that this question and all the others related to making the most effective use of motion pictures for community educational purposes can be solved through the sharing of experience at community, regional, and national levels. The Film Council of America provides the means for bringing together at all levels, beginning with the smallest local community, the people who are sincerely concerned with making serious use of the media, the people who have had experience in this field, and the people who have a professional and commercial interest in the problems involved. Together they can solve the problems.

Now where do the schools fit into this picture? There are some professional school people who believe that "the school is the community." School people with this point of view, who cannot see beyond the limits of the school yard, cannot be very helpful. We believe that the schools are a part of the community, and a very important part at that. We believe that the visual specialists and teachers with many years of experience in using motion pictures have significant contributions to share with other community educational organizations and institutions. But they can only make this contribution if they see their schools in realistic relationship with other community agencies and join with others respectfully for the purpose of achieving community-wide objectives. They may even assume leadership in the solving of community problems, but they cannot solve them if they believe that "the school is the community."

We have stated that we believe that the trend symbolized by the Film Council of America is the most exciting, the most important, and the most significant thing that is happening today in the audio-

(Concluded on page 255)

WANTED-

Stimulation and Coordination

How a group of teachers may plan a campaign for improving the audio-visual instruction in a particular school.

WILLIAM J. MICHEELS
Associate Professor, Industrial Education
University of Minnesota, Minneapolis

WHY or when or how does the typical teacher use audio-visual instructional materials? Perhaps a better question would be to ask how many have *ever* made *effective* use of audio-visual materials? Quantitative evidence has been collected in answer to similar questions,* but for the purpose here a simple observation is sufficient.

Illogical, but Typical

Many teachers read about a movie, or hear about a new chart, or get a hankering to make some kind of a model and then order the movie or buy the chart or construct the model with little or no thought as to value, use, or flexibility. This is illogical to be sure, but typical. Such teachers have let the bug bite them. It may or may not result in an improvement of their instruction. Let's assume they have at least a "hunch" as to how learning takes place and how teaching should proceed.

To the Right, To the Left

At the same time, these teachers have on one side of them a significant number of colleagues who have never seen an educational film, who would never think of ordering a new chart and who would not know what to do with a model if it were placed in their classroom. To complete the picture, mention must be made of those few teachers on the other side who are "on their toes", who develop and use audio-visual materials, who know how to stimulate their students, how to guide them and how to make learning effective. These few are successful not simply because they use instructional materials, but because, among other things, they know how and why and when to use them. The problem thus raised is simple—why cannot all teachers learn "why" and "how" and "when"? The solution is somewhat more complex but possible of at least partial attainment, as later paragraphs will attempt to show.

One method of approach is to revert to a popular theme—the use of training aids by the armed services. Few readers will disagree with the statement that the military went overboard with respect to training aids of all kinds. Oftentimes it seemed as if the objective was to turn out teaching aids just to turn out teaching aids. It was the thing to do. The aids looked nice. Visitors were impressed. Therefore, "make them big", " make them colorful." "We'll find a place to use them."

This may sound like an exaggeration. Perhaps it is. If so, the purpose is not derogatory but rather to state that at least a significant number of the aids were useful and valuable. Learning was facilitated. The teaching became more effective. Objectives were easier to attain. Whatever the waste, it was overshadowed by the results.

Money, Organization, Facilities

A popular misconception exists among teachers, as well as others, that this extensive and effective use of training aids was a peculiar and original creation of the military. The facts warrant a slightly different deduction. The armed services provided encouragement, yes. They gave every assistance, yes. But the important point is that they also selected expert teachers and specialists and aided them in doing what the teachers and specialists had been thinking about, wanting to do and trying to do for some time. The only special military formula was money, plus organization, plus facilities, plus concentrated objectives. This same formula can produce results in any school system, though the results would not be, nor need not be on the grandiose scale of the military.

Stimulate the Program

Any school has at least a few dollars that can be budgeted for improving instruction. Every school has facilities of some sort. Any intelligent group of teachers can determine what might be done and what should be done. In other words, the ingredients are present in any school, however large or small it might be. The trouble is that the ingredients are in an inert state. Something must be done to counteract this inertia. Two things are necessary: first *stimulation* and then, *coordination*.

The person who should be charged with the responsibility of stimulating and coordinating is the administrative head of the school. That means the

(*Continued on page* 264)

*The latest such data are contained in "Audio Visual Education in City School Systems." *National Education Association Research Bulletin*, Vol. XXIV, No. 4 (December, 1946), pp. 131-170.

A Professional Study in Audio-Visual Education

Audio - Visual materials are aids for the teacher

RALPH E. BADGLEY
Associate Professor of Science
ROBEN J. MAASKE, President
Eastern Oregon College of Education, La Grande

1. How does weather influence wheat production?
2. How does the wheat farmer raise his crop?
3. What is life on the wheat farm like?
a. For the farmer?
b. For his family?

Encyclopaedia Britannica Films, Inc.

The aim of good teachers is to improve the effectiveness of the classroom film. These scenes from "Using the Classroom Film" show the teacher (1) previewing the film and making notes, (2) preparing (motivating) the class for seeing the film, and (3) writing motivational or participational questions on the blackboard.

THROUGH extensive research and experimentation, it has been demonstrated quite clearly that the proper use of audio-visual materials in supplementing the usual instructional procedures has considerable value. There is a current danger, however, that the unintelligent and often improper use of such materials in the hands of untrained teachers and administrators will tend to obscure the real potential in their effective use.

Use of Audio-Visual Materials

Common criticisms of the use of audio-visual materials in learning and teaching stem largely from inexpertness in their use. Teachers must plan carefully to bring to the learner at the proper time the material most useful in mastering a skill, in providing informational backgrounds, in building concepts, or in developing attitudes, relationships, interests, and appreciations.

Audio-visual materials lose their effectiveness whenever they are considered anything but aids to enable the teacher to do more effective and stimulating teaching. The teacher needs to be as familiar with the content of the material used as he or she would be with the usual textbook material relating to the subject.

The various training programs of the military in wartime forcefully demonstrated the effectiveness of many different forms of audio-visual training aids. There has been considerable speculation recently as to the implications of this for the stimulation of peacetime use of such aids in the instructional program in public schools and higher institutions.* Their expanded use in the coming years will in no small part be attributable to the vast amount of trial and experimentation in the military.

Need for Audio-Visual Training

However, if the effectiveness of audio-visual materials is to approach its real potential in public schools and higher education, considerably more emphasis must be placed upon the pre-service and in-service preparation of teachers. In the pre-service program, this means not only opportunity for students to take courses in this field but also to see in the practice of their instructors the actual use and approved applica-

*Miles, John R. and Spain, Charles R. *Audio-Visual Aids in the Armed Services*, Washington; American Council on Education, 1947. Hoban, Charles F. Jr. *Movies That Teach*, New York: Dryden Press, 1946.

Threading and checking the projector

Encyclopaedia Britannica Films, Inc.

After the showing, a discussion is held.

tion of these materials in the daily classroom teaching-learning procedures.

For teachers already in service, it means special training through summer-school courses, summer workshops and in-service training during the year. Perhaps above all, it means having presidents, superintendents, and principals who are intelligently aware of equipment and other needs.

A primary purpose of this paper is to set forth the essentials in a good college course in audio-visual education. It should be apparent that a stereotyped lecture course, with a rehashing of textbook materials, will not accomplish the purpose effectively. The course here suggested follows quite a different approach.

The syllabus for this course has the materials and problems organized into appropriate units, with clearly-defined objectives set up for each. The complete syllabus contains a series of related readings carefully selected for appropriateness and for timeliness. These are selected from such sources as books, periodicals, bulletins, theses, manuals, yearbooks, encyclopedias, catalogs, and unpublished materials. The units contain projects, sets of pointed study-discussion questions, and problems.

Outline for Desired Course

Such a college-level course in audio-visual education as herein proposed for prospective teachers is valuable also as a tentative outline for a workshop or other form of in-service preparation for teachers in this field. The syllabus was adjudged among the topmost few of such syllabi in Audio-Visual Education from various colleges which were examined recently by a faculty committee at Northwestern University. Each of the ten units suggested are here outlined together with a concise summary of the main topics and problems included under each.

Unit I. **Scope, History, and Value of Audio-Visual Materials.**

The objective of this unit is to review briefly the history of audio-visual materials in teaching and learning, and to acquaint the student with the value of such materials. The results of selected experimental investigations in this area are studied.

Unit II. **The Use of Audio-Visual Materials.**

An understanding of the principles underlying the successful use of audio-visual materials is the objective of this unit. A general classification of the various types of materials is made. The student is required to write a pointed discussion on how audio-visual materials can help to eliminate verbalism.

Unit III. **Still Pictures, Specimens, and Models.**

The objective here is to study how the flat picture, graphs, maps, posters, charts, etc., together with specimens and models, can be utilized to make teaching more effective. The student is required to write a discussion on the organization and use of a school museum. As a laboratory exercise, twelve flat pictures, which could be used in presenting a typical unit on such topics as transportation, clothing or electricity, are to be prepared.

Unit IV. **Various Still Projection Apparatus.**

In this unit, the objective is to acquire an understanding of the principles underlying the selection and use of a projector. Various types of still projectors are considered together with their operation and care. A study of the projection screen and projection room is included. For laboratory work the student is expected to become proficient in the operation of the various types of still projectors. (e.g. opaque, slide, and filmstrip.)

Unit V. **Photography and Its Use as a Teaching Aid.**

The objective of this unit is to show the student how photography may be used as an aid to better teaching. A considerable amount of laboratory work is required here to give the student practical experience in the following: use of the camera, developing the negative, making prints and enlargements, and making lantern slides and filmstrips.

Unit VI. **The Construction of Lantern Slides.**

The objective of this unit is to give the student first-hand experience in the construction of various types of lantern slides including etched-glass slides, silhouette slides, inked slides, etc., both large and small. Ways and means for using them in teaching are discussed and stressed.

(*Concluded on page 285*)

Encyclopaedia Britannica Films, Inc.

This boy is following up an interesting topic which he has seen in the film, "The Wheat Farmer."

Experimental Research and The Improvement of Teaching Films

How can teaching effectiveness be increased through improved film production and by improved film utilization?

A. A. LUMSDAINE
Motion Picture Research Project
Institute of Human Relations
Yale University

IT IS generally agreed that many existing classroom films fall far short of attaining maximum effectiveness as teaching materials. Opinions differ as to how the quality of the films themselves can be improved, and also as to the way in which existing films can be most effectively utilized in the classroom. Thus, the broad question of what can be done to increase the effectiveness of audio-visual education breaks down into two related problems: first, how can teaching effectiveness be increased through improved film production, and second, how can it be increased through improved film utilization? One of the tools which could be employed more widely to help in the solution of these two related kinds of problems is the research technique of controlled experimentation.

Experimental Film Research

The kind of "research" referred to does not mean the important preparatory work that goes into a film in its planning stage—the looking up and verifying of factual material. Nor does "research" in the sense used here refer to the use of surveys such as those designed to find out the status of current usage of audio-visual aids or the consensus of teachers as to what kind of visual aids they would like to have available for teaching a particular subject. Rather, the term "experimental research" as here used is essentially synonymous with the idea of *measurement of the effects on pupils produced by film instruction.*

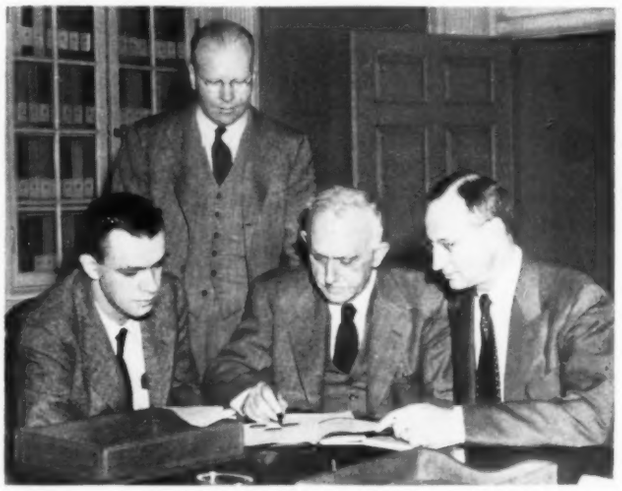
Measurement of a Film's Effects

How are these "effects" of films on pupils to be determined? If one seeks more than reliance on opinions—often contradictory—he is led inevitably to a problem of measurement. If the success of a film is to be determined by *measuring* the effects it produces, we have to decide *what to measure,* and this decision leads directly to the need for specifying the *purpose* of a film. We need to know quite explicitly what the film will have to accomplish in order to be regarded as successful.

Criteria of "Success"

The "success" of a theatrical film is its popularity as entertainment, generally measured by box office receipts. The success of a teaching film, unlike that of a film designed primarily for entertainment, cannot be assessed merely in terms of its popularity or even in terms of judgments about its artistic merits.

In saying that an educational film is "successful" in accomplishing something, there is the implicit assumption that pupils who have seen a film are expected to be somehow different from what they were before they saw the film. Obviously, within the broad framework of an educational program, there is room for films having a variety of purposes. The main purposes of a large number of films, however, may be classified under the headings of imparting factual information, developing skills, or modifying attitudes or interests. Although a particular film may have more than one of these purposes, its success may be examined separately with respect to each. How, then, can measurements be made to determine whether a film is successful in accomplishing its purpose?



The staff of the Motion Picture Research Project (page 256). Left to right: A. A. Lumsdaine, R. S. Hadsell, Mark A. May, and Gardner L. Hart.

How Can Effects Be Measured?

In general terms, the answer is simple although in application considerable technical difficulty may be encountered. First of all, we need a *measuring instrument.* For a film designed to convey factual information, the instrument needed is an appropriate *test;* pupils' scores on this test will indicate how much they know about the subject. But in the case of a film designed to modify attitudes an appropriate measuring instrument might be an attitude scale of some kind which can measure the extent to which attitudes or opinions are held; in the case of a film primarily designed to arouse interest in a subject, techniques must be devised to give a reliable assessment of "interest" or the actions which indicate interest.

Given an appropriate measuring instrument, the basic method of measuring effects produced by a film is also straightforward. The measuring instrument must

be used to determine, first, what the pupils are like initially—that is, in the case of a factual film, how much they know about the subject *before* seeing the film. Second, the measuring instrument must be used again to find out what pupils are like—how much they know—*after* they have seen the film. The difference between those two measurements then represents the effect of the film; it tells how much pupils have changed (learned) as a result of the film presentation.

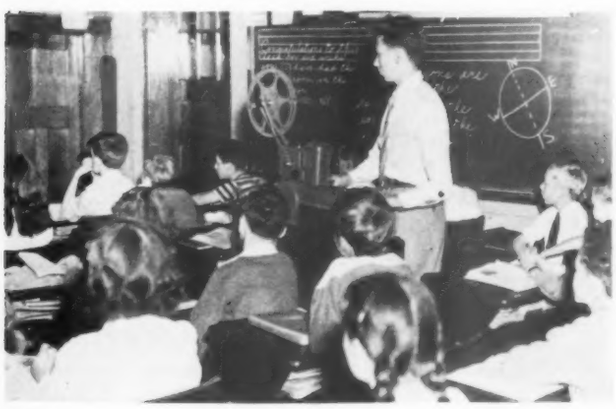
Use of Experimental Measurements of This Kind

Assuming that it is possible in this way to measure the effects of a film by controlled experimental comparison, how can such measurement of film effects be employed to improve the quality of teaching films? Two kinds of application may be noted. For want of better terms, these may be called "applied" research and "basic" research. These two uses of experimental research technique may be characterized as follows:

1. **Applied Production Research.** This ordinarily represents measurement of the *effects of a single film.* Such a study can tell the producer of a film which points of his presentation are getting across and which ones are not. The potential value of such research is that, particularly if it is carried out at the interlock stage or in any case before final completion of a film, the results may be utilized in correcting or reinforcing weak spots in a particular film's content. (Such data may also be used, of course, in designing supplementary materials, such as film strips, to use in conjunction with the film.) Research of this kind has the advantage that it can be carried out relatively rapidly and the results can be utilized immediately. It has the limitation, however, that the application of its results may be largely restricted to their use in improving the *specific film studied.*

2. **Studies of Basic Factors in Film Production.** This class of research seeks not simply to evaluate a particular film but to measure the *comparative* effectiveness of alternate versions of a film which present a subject in *two or more different ways.* In the simplest case, the content of the two parallel film presentations which are compared as to effectiveness will *differ only with respect to a single specified factor.*

The second of these two kinds of studies is the primary concern of research work such as that undertaken by the Yale Motion Picture Research Project. The cumulative results of research of this kind should contribute ultimately to the development of a body of principles stating, for the general guidance of film production, what kinds of film presentation are likely to be most effective for the achievement of particular educational purposes. In other words, such research should in time furnish concrete evidence to help resolve some of the existing confusion and differences of opinion as to how to design a teaching film to do its job most effectively.



Student operator ready to project an experimental film. Students are tested before and after each film showing to discover how much they learn from the various films studied. **Refer to article on page 256.**

Punching test data on cards for machine tabulation, to facilitate handling data for large group of pupils.

The study described in the following article, "'Do 'Motivating' and 'Participating' Questions Increase Learning," furnishes an example of experimental methods that can be used in work of this kind, although the study is to be regarded only as a preliminary and exploratory one. The formulation of a body of principles of teaching film effectiveness will not result from any single experiment or even any one series of experiments. The development of such principles, like any other scientific principles, is a long-term project which can attain maximum usefulness only as the cumulative product of a coordinated and continuing research effort. This will require time and the cooperative efforts of many workers in the field of audio-visual education.

"Speaking of Film Councils"

(*Concluded from page 250*)

visual field. And here's why we think so: If this interest and belief in the power of the educational motion picture can be effectively guided and directed into patterns of utilization that are truly community-wide, reaching effectively and regularly every group organization in the community, the school use of motion pictures in the future will be only a minor part of a much greater whole, even though the school use of pictures may multiply many times. In the Film Council of America, there is hope for this achievement.

Do "Motivation" and "Participation" Questions Increase Learning?

Teachers and producers may profit from the results of such studies and apply the findings to their audio-visual work.

Report on an Exploratory Study
MOTION PICTURE RESEARCH PROJECT*
Yale University, New Haven, Conn.

I. BACKGROUND OF THE PROBLEM

THIS study grew out of an interest in the contribution of two important factors which influence the teaching effectiveness of films. These two factors may be termed "motivation" and "participation."

"Motivation" refers here to the extent to which pupils are alert, interested, and trying to learn the material presented in a film.

"Participation" refers to the extent to which pupils are responding actively by practicing or rehearsing the things to be learned as the material is presented.

Why These Two Factors Were Studied

Theories of learning based on psychological and educational research underline the importance of these two factors of motivation and participation in determining how much a person will learn in any given situation. On common sense grounds, the importance of *motivation* in learning is also fairly obvious: one has to make an effort in order to learn effectively. The critical importance of *participation* may be less readily apparent, but it is equally well-supported by scientific theory and evidence in the field of human learning. The essential role of participation is crystallized in the statement that we learn only by doing, not by mere passive stimulation of our sense organs—that what we learn is determined by what we do in the learning situation.

Purpose of This Study

Obviously, there are many different techniques by which pupils may be motivated to learn material presented to them. Similarly, there is a wide variety of techniques which can be used to stimulate pupil participation during the presentation of a subject. No one study can adequately assess the importance of these factors in general terms nor investigate the effects of all of the possible ways in which they can be manipulated. As a preliminary attack, the present study investigated the contribution of two specific procedures:

1. A procedure which *attempted to increase pupils' motivation* to learn specific material in a film by the use of questions designed to arouse curiosity concerning the facts about to be presented; and
2. A procedure which *required pupils to participate more actively* during the film showing by answering questions about various points just after they were presented.

The specific procedures used are described below. It is to be emphasized that the results of this study measure only the added contribution to learning produced by specific procedures of the type employed. Obviously, some degree of

A Summary

1. An investigation was made by the Yale Motion Picture Research Project to study the educational value of introducing into a film questions designed to increase the pupils' MOTIVATION TO LEARN and to increase their ACTIVE PARTICIPATION as they viewed the film.
2. The method of study was that of controlled experimental comparison. It consisted essentially in testing the AMOUNT LEARNED by groups of high school pupils from several alternate versions of a film designed to teach a standard factual subject.
3. EFFECT OF "PARTICIPATION" QUESTIONS. A considerable increase in amount of material learned was shown to result from the introduction of a procedure requiring the pupils to participate more actively by answering questions on a worksheet at the end of each unit or "block" of material presented.
4. EFFECT OF "MOTIVATION" QUESTIONS. The experimental data further suggest that the addition of questions designed to increase the level of pupils' motivation to learn, preceding the presentation of each unit of material, may also increase somewhat the amount of material learned from a film.

*This project was carried out under the general direction of Mark A. May, Director of the Motion Picture Research Project and of the Institute of Human Relations, Yale University. Those affiliated with the present study included: Gardner Hart, who was mainly responsible for the preparation of the film materials used; J. W. Whiting and R. S. Hadsell, who organized the film presentations, designed the tests, and administered the experiment in the schools; and A. A. Lumsdaine and R. S. Hadsell, who were responsible for the tabulation and analysis of the results. Assistance in the initial planning stages was given by J. W. Tilton and C. I. Hovland of Yale University, and William Dyckes of Hamden High School. The successful execution of the testing program was due primarily to the cooperation of Mr. W. H. Moody, Principal of Hamden High School, Hamden, Conn.; Mr. George Hutchinson, Principal of the Commercial High School; Mr. Albert Harter, Principal of Fair Haven Junior High School, New Haven, Conn., and Mr. D. W. Belcher, Principal of West Haven High School; members of their teaching staffs; and Miss Leonie Brandon, Director of Visual Education in the New Haven Schools.

participation and motivation is already present in viewing a film in any class room situation. Thus, the present results are in no sense to be construed as representing an over-all assessment of the importance of "motivation" or "participation" as general factors in learning.

II. HOW THE STUDY WAS DONE

Subject Matter of the Film

In order to avoid having to shoot new film footage a subject was selected for experimentation on which film material was already available. The subject chosen was "The Heart and Circulation of the Blood," a widely taught topic encompassing a considerable variety of factual material. Pictorial material from two already existing films was organized into a series of seven units or "blocks" of material, with titles such as "Structure of the Heart," "Heart Valves," "Sound of Heart Beat," and "Pulmonary Circulation," with accompanying voice-over narration.

Experimental Film Materials

Four different versions of the film were prepared, each giving exactly the same factual presentation, with identical pictorial materials and accompanying commentary. In some versions, the units were preceded by titles giving "motivating" questions, and in other versions the units were followed by titles directing pupils to answer "participation" questions. The use of these "motivating" and "participation" questions is described below.

"MOTIVATING" QUESTIONS: These were questions given on titles spliced into the film just before each unit of factual material. The questions were designed to interest the pupils in learning the material about to be presented and to direct attention to the relevant aspects of what was to be shown. For example, just before the mechanism of the audible heart beat was explained, the question was asked, "Do you know exactly what parts of your heart make the sounds which the doctor hears in the stethoscope?"

"PARTICIPATION" QUESTIONS: These questions were designed to get the pupils to respond actively by answering, at the end of each unit, a question concerning the material that had just been presented. The questions were printed on a worksheet which the pupils used during the film showing. As each unit was completed, a film title directed the pupils to answer the question covering that unit. After a short interval the correct answer was then given on the screen. For example, after showing the relation of the pulmonary circulation to the action of the heart, the film directed the pupils to answer the question, "Which chamber of the heart pumps blood to the lungs?"

The contribution of these two kinds of questions in improving the film's effectiveness was studied by comparing the amounts learned by four matched groups of pupils, when each group was shown a different version of the film. The four versions were as follows:

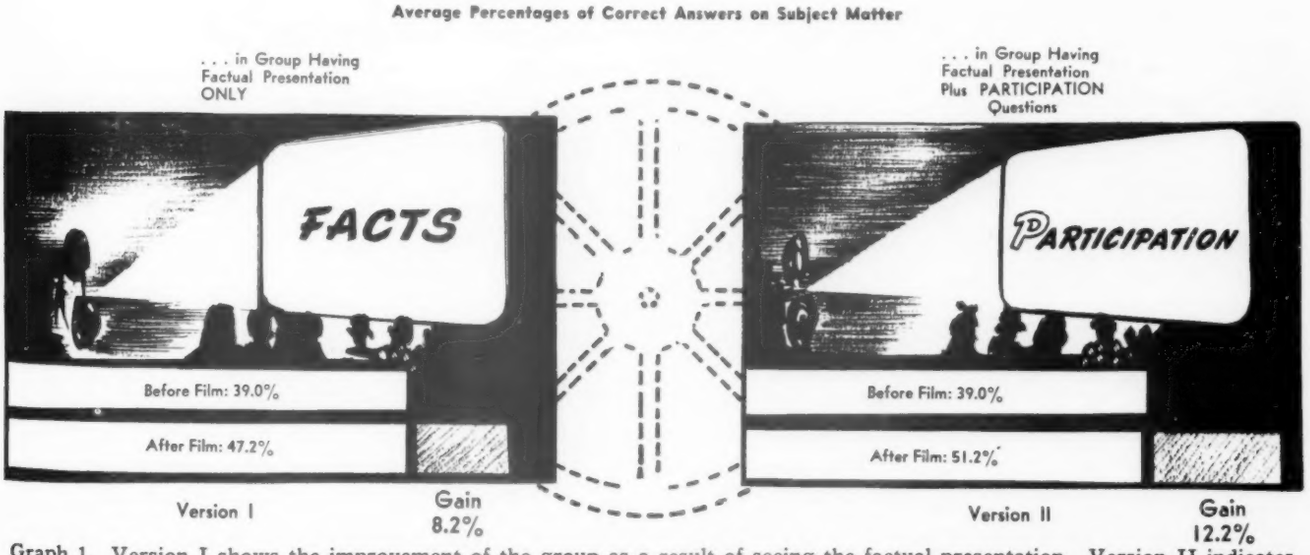
Version I, shown to the first group. This was a straight factual presentation, with neither the "motivating" nor the "participation" questions.

Each of the other three versions used a factual presentation identical with that in Version I, but included in addition one or both of the two types of questions described above:

Version II, shown to the second group: the factual presentation supplemented by "participation" questions answered by the pupils after each unit of material.

Version III, shown to the third group: the factual presentation supplemented by "motivating" questions preceding each unit of the material.

Version IV, shown to the fourth group: the factual presentation supplemented by both kinds of questions: "motivating" questions preceding each unit of material **and** "participation" questions following each unit.



Graph 1. Version I shows the improvement of the group as a result of seeing the factual presentation. Version II indicates the improvement when participation questions were added to the factual presentation. **(See "Results," page 258.)**

Measuring the Effect of the Film

The basic procedure used to determine the relative effectiveness of the four versions was the method of controlled experimental measurement outlined in the preceding article "The Improvement of Teaching Films." Approximately 150 tenth and eleventh grade pupils in public schools in the vicinity of New Haven, Connecticut, were used for each of the four versions described above. Students were assigned to the various versions in such a way as to have the group for each version balanced with the other groups with respect to grade level, initial test score (before the film), general ability, sex, and other factors.

A factual test was developed to measure pupils' knowledge of the subject matter covered by the film. The test was composed of forty multiple-choice questions.

All pupils were tested twice. The first test was given a week before the film showing in order to determine how much the students already knew about the subject. The second test was given just after the film in order to determine how much they had learned from seeing the film. The amount of material learned from each version of the film is, therefore, revealed by the difference between the "before" and "after" test scores for each version.* The *relative effectiveness* of any two versions of the film can then be seen by comparing the gain made by a group that saw one version as against the gain made by another group that saw a different version.

III. RESULTS

1. **Contribution of the Procedure Used to Increase Participation** (Comparison of Versions I and II)

The addition of participation questions following each block of the factual presentation resulted in a significant improvement in the amount of learning produced by the film.

This is seen in graph one which compares the average test scores for the group of pupils that saw Version I, the factual presentation only (at the left), and for the group that saw Version II, presentation including participation questions (at the right). The length of the bars represents the average per cent of test questions correctly answered before the film (upper bars) and *after the film* (lower bars). The initial comparability of the two groups is illustrated by the fact that the two top bars (scores before seeing film) are equal.

The amount learned by each group is thus indicated by the shaded portions of the bars, which show the *increases* in average per cent of correct answers after seeing the film. (See also graph 2.)

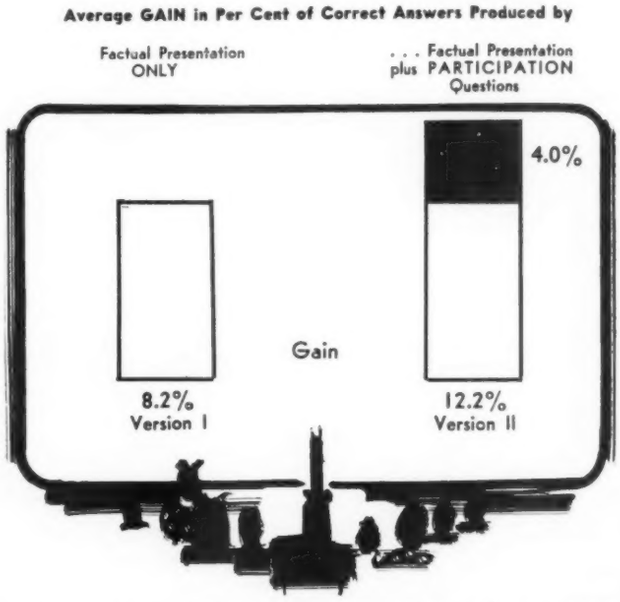
The results charted are "average" results. Thus, the values are averages for all individuals in each experimental group, and they are also averages for all 40 test questions used to test knowledge of the subject matter. Naturally some individuals learned more and others less than the average. Similarly, the percentages learning various items of information varied from item to item, and the average superiority of the participation procedure was not manifested equally on all test questions but varied from question to question.

Very marked superiority of the participation procedure is illustrated by a test question on how stimulation of the vagus nerve affects the rate of heart beat. On this question, the gain in per cent of correct answers in the participation group was 47% (from 19% before the film to 66% after the film). But in the group that saw the standard presentation the gain was only 10% (from 11% to 21%).

Equal gains for both versions are illustrated by another question (normal rate of heart beat). The gains on this question were 28% for one version and 29% for the other.

2. **Effect of Adding the "Motivating" Questions** (Comparison of Versions I and III)

A comparison between Versions I and III deals with the contribution of the questions, designed to increase the pupils' level of motivation, which preceded each block of factual material.



Graph 2. A comparison of the gains produced by Version I and Version II, represented by the shaded portion of the lower bars in graph I, is here presented in simplified form.

The gain in average per cent of correct answers for Version III, employing factual presentation plus motivating questions, was 10.5% (from 38.8% before the film to 49.3% after the film). Graph three shows the comparison between this gain and that effected by the factual presentation alone.

It is seen that the higher average gain was for groups that saw the version in which "motivating" questions were included. The small size of the difference between the two versions (2.3%) does not, of course, imply that motivation is unimportant as a general factor in learning. This is particularly apparent in view of the likelihood that in all versions the pupils probably had considerable incentive to do

*Measurements were also made for a "control group" which was tested and then re-tested after the same interval as the other groups but which was *not* shown the film. The average score for this group was the same (39.5%) on the first test as on the second test, showing that any gain in test scores for the other groups must be attributed to the effects of the film.

well due to the general nature of the testing situation. The results do mean, however, that the further addition of this particular kind of motivating device made at best a limited contribution to the effectiveness of the film.*

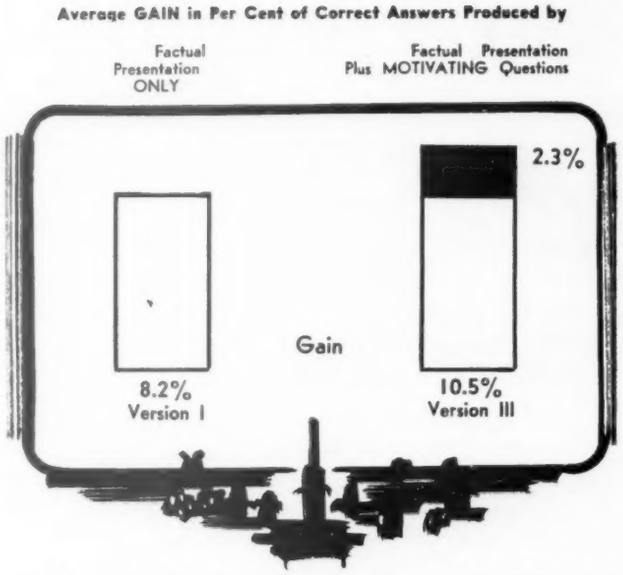
3. Further Results

A. Combined Effect of Participation plus "Motivating" Questions

The evidence in the preceding two sections shows that an improvement in learning was made by the procedure for increasing participation and also suggests that the insertion of "motivating" questions probably increased somewhat the amount learned.

The question naturally arises as to the effect of introducing *both* procedures into a film. In graph four, the results obtained when this is done (Version IV) are compared with those for the versions using each of the procedures singly. Two questions arise:

(1) *How much did the further addition of the "motivating" questions contribute to the effectiveness of the version that already incorporated participation questions?* The answer is seen in graph four by the difference between the third and fourth bars (Version II vs. Version IV). The difference in this case is only 1.8—a difference too small to be regarded as fully reliable for the samples studied. Thus again the evidence suggests, but does not conclusively establish, that adding the "motivating" questions increased the average effectiveness of the film—a conclusion which is the same whether the "motivating" questions are added to just the basic presentation or to the presentation already augmented by participation.

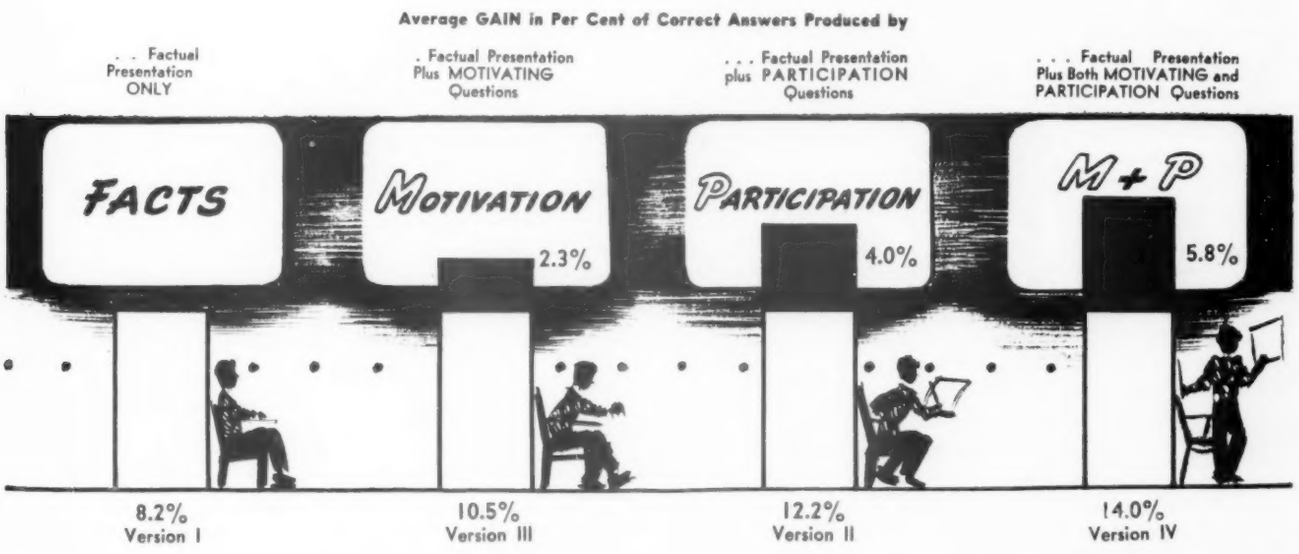


Graph 3. A comparison of gains produced by Version I (factual presentation only) and Version III (same presentation plus "motivation").

(2) *How much did the further addition of participation contribute to the effectiveness of the version that already incorporated "motivation" questions?* The answer here is given in graph four by the difference of 3.5 between the length of the second bar (Version III) and that of the fourth bar (Version IV), and indicates that the further *addition of participation significantly increased effectiveness,* just as was found when the participation questions were added to the basic factual presentation alone.

(*Continued on page 274*)

*It must also be remembered that all measurements of this kind are subject to a certain amount of chance fluctuation. This in turn means that, even if the "motivating" procedure had actually been completely ineffective, we would still expect in the course of a series of repetitions of the experiment to obtain slight differences in favor of the "motivation" group about half of the time. On the other hand, fairly large differences—of the size obtained through the use of the participation procedure, for instance—would occur so infrequently by chance that we may confidently conclude that the participation procedure really made a significant contribution. But less confidence is justified in the conclusion that the addition of the Version-III procedure (motivating questions) made any contribution. Thus, it can be shown that if there were in fact no advantage at all in the use of the motivating questions, differences as large as the obtained one of 2.3% would occur about once in 20 repetitions of the experiment, with similar groups, simply as the result of chance fluctuations.



Graph 4. It is seen from this chart that the largest gain in correct answers was obtained for Version IV, the combined motivation-participation procedure.

TEACHER-COMMITTEE EVALUATION of NEW FILMS

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Instructor, School of Education
BETTY STOOPS, Film Librarian, Audio-Visual Center
Indiana University, Bloomington

Heidi

(Teaching Film Custodians, 25 West 43rd, New York City) 45 min., sound, black and white. Three-year lease $100. Produced by Twentieth Century Fox. Contact distributor for rental source.

Description of Contents:

Based on Johanna Spyri's book by the same title, the film chronicles the incidents in the life of Heidi from the time her cruel Aunt Dete deposits her with her recluse grandfather, Adolph Kramer, until the visit of Clara Sesemann and her father to the Grandfather's.

Wanting to be free from the responsibility of caring for her niece, Aunt Dete takes Heidi to Dorfli to leave her with her grandfather. Here in the Alps with his two goats the

Teaching Film Custodians, Inc.

An abridged version of the film, "Heidi," based on Johanna Spyri's book of a little girl who lived with her grandfather high in the Alps. The film (1937) shows the customs and life of people who live by their own labor and was produced by 20th Century Fox.

Grandfather has isolated himself from the fellowship of his friends and neighbors. Heidi, through her cheerfulness, resourcefulness, and regard for her grandfather, breaks down his resistance and wins his love and companionship. Many incidents show the growth of their love for each other and their mutual joy. The Grandfather's change of attitude is climaxed by his decision to return to church, where Heidi and he are welcomed by all the townspeople.

As the year goes by, Heidi becomes a great friend of Peter, the goat general, and blind Anna. A cloud is cast over the party which Heidi and her grandfather plan for Peter and Anna by Aunt Dete's kidnapping Heidi, against her will and without the knowledge of her grandfather, to be the companion of Clara Sesemann, a rich invalid girl. Fraulein Rotternmeir, Clara's nurse and tutor, strenuously objects to Heidi principally for the selfish reason that she intentionally plans to keep Clara an invalid in order to assure her own pleasant employment in the wealthy household.

Heidi, however, is immediately accepted by Clara and is retained in spite of her strong desire to return to her grandfather. Without the knowledge of the tyrannical Fraulein Rotternmeir, Heidi encourages Clara to practice walking, and thus on Christmas Eve, Clara is able to walk across the room to her father. Mr. Sesemann expresses his deep gratitude to Heidi, and even though he and his daughter hate to see her go, Heidi returns to her grandfather. By spring, Clara is able to walk. She and her father climb the mountains to Grandfather's cabin, where they are lavishly feted by the Grandfather and Heidi.

Committee Appraisal:

Even though the screen version deviates somewhat from the original plot, it vividly depicts the character conflicts, the interrelationship of the actions of the characters, the way of life of one who lives by his own labor in the mountains, and manners and customs of the people. The characters are well cast; the condensed version eliminates the scenes in the original photoplay which were introduced to feature Shirley Temple; the photography and musical background are very good. The film should be interesting to intermediate grades either before or after reading the book. It will appeal, from a general interest point of view, to more mature groups.

Return of the Vanishing Herd

(Hardcastle Films, 818 Olive Street, St. Louis 1, Missouri) 10 minutes, 16mm, sound, color, $75.00.

Description of Contents:

The film depicts in some detail the activities of the Alaskan fur seals and the conservation program of the U. S. Government which operates to conserve these animals for human use.

The four small Pribilof Islands two-hundred miles off the west coast of Alaska are first shown as the only land home of the seals. The seals are then seen and heard on the islands. The film records the exodus of the seals from the islands about the first of November as they leave to spend the winter months in southern waters. They are shown again in the spring as they return. The bulls arrive first and preempt the spots for their homes. The cows then arrive and join the harem of a particular bull. Each mother has one seal pup a year. The film shows the young puppies emulating their parents and enjoying youthful capers.

The film next covers the U. S. Government conservation program, which includes an annual census of seals and a controlled plan of killing seals for furs. The final sequences of the film show the preparation of the pelts and the sale of furs in a government-controlled auction.

Committee Appraisal:

This film is recommended for use by groups from intermediate through adult levels interested in the story of the Alaskan fur seal. The subject gains interest from the excellent color photography and informative commentary. It should be useful for showing the habits and behaviors of seals, the success of one government conservation project, and the economic importance of seals.

Water Supply

(Academy Films, 1448 West 61st Street, Los Angeles 44, California) 10 minutes, 16 mm, sound, color, $75.00.

Description of Contents:

This film shows the various sources of water supplies for farms, small towns, and cities. The opening sequences show how all water from rain or snow collects in rain barrels, lakes, ponds, and rivers as surface water; or in the soil above the rock level as ground water. By means of an animated diagram, the film shows how a spring is the water level coming out the side of a hill. Special machines are shown digging shallow wells in high-water level areas and drilling deep wells in other areas. Deep wells generally have purer water. The old-fashioned bucket in the well is contrasted with the hand pump, the windmill, and the electric pump. An animated cross-section diagram shows how artesian wells flow without pumping, the water being stored under pressure is a porous layer between two non-porous layers.

The second part of the picture emphasizes the fact that although small cities may use ground water, most cities are dependent upon surface water. The various systems used are explained by means of animation and photography. Cities near the Great Lakes have intake cribs out in deep water, from which the water is pumped to the purification plant where chemicals are added; pumping plants finally distribute the water. Next the films shows how St. Louis pumps the muddy water of the Missouri and Mississippi Rivers into settling basins, where lime helps settle the mud so that it can be scraped out. The water is settled again, pumped through a sand filter, and finally stored in a huge covered reservoir above the city. As a third example, the film shows Southern California getting water by means of aqueducts from sources several hundred miles to the east. A dam in the Colorado River provides power for pumping the water, and its lake acts as a settling basin. The water is pumped over the mountains or through them in tunnels, across the desert in open canals, and by a pipeline over the Santa Anna River to the filter plant. It is partially softened by lime, a sand filter, and a zeolite softener, which are shown by animation.

Testing and research laboratories are maintained to protect the purity of water supplies. Thus, people can be confident of recognized water supplies.

Committee Appraisal:

This is an excellent addition to the films already available for use in units on water supplies. It deals with the scientific aspects of water supply exclusively, introducing many terms which are well illustrated by means of photography and animated diagrams. The first part of the picture shows ways in which ground water becomes available; the second part shows how cities obtain surface water and make it fit for use; and the third part reviews the important points made, thus rounding out a comprehensive treatment of the subject. The color photography, subdued, clear, and natural, is excellent, as is the animation. Recommended for use on the junior and senior high school levels of general science.

The Librarian

(Vocational Guidance Films, 2703 Beaver Avenue, Des Moines 10, Iowa) 10 minutes, 16mm, sound, black and white. $50 less 10% cash discount. Discussion guide available.

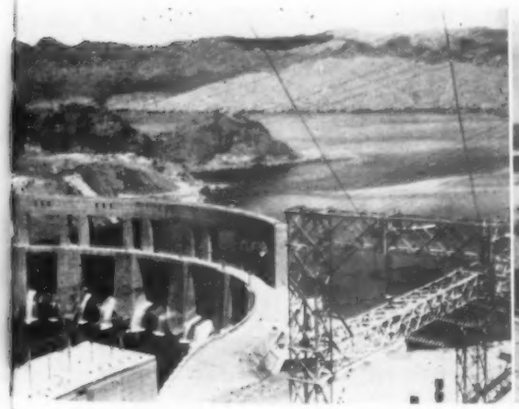
Description of Contents:

One of "Your Life Work Series," this film discusses the aptitudes necessary for success in the field of librarianship, the different types of library work, the training necessary, and the value and compensations of the work. Beginning with the assumptions that if one likes books and if he likes people, he might consider librarianship as a profession, the film proceeds to delineate the various types of libraries. It shows the Library of Congress, a small rural library, a university library, a special library, and an extension library. It also shows that the work of librarians falls into five broad classifications—cataloging, reference, circulation, children's library work, and school library work.

One sequence of the film deals with the more recent services developed by libraries, including circulation and utilization of motion pictures, microfilm, musical scores, recording and transcriptions, and posters. For a few librarians, the film points out that these exists an opportunity to go into such specialized fields of librarianship as public relations and administration. The film concludes by indicating the high school courses which contribute to a background for library training and the organizations such as library schools and the American Library Association which can be contacted for specific information.

Committee Appraisal:

The film should be effective for the following purposes: (1) indicating the nature of librarianship as a profession; (2) the qualifications—both personal and vocational—required in several different types of library work; and (3) providing information on professional guidance available to one considering library work as a career. The film, following the pattern of others in this series, is recommended for use with high school students for the purpose of occupational guidance. It covers the significant problems in the field in a highly satisfactory method from the viewpoints of emphasis, clarity, and economy of time.



This dam is a source for power which will pump a city's water. Water may be obtained from lakes, rivers, wells, or catch basins.

"Water" is vital to man's existence. Los Angeles receives its water by means of acqueducts and canals from sources far away from the city.

No old-fashioned bucket well is this. Modern wells are dug by specialized equipment. Deep wells generally have purer water than shallow wells.

Engineering Progress Opens New Vistas

The Society of Motion Picture Engineers discuss 8 and 16mm films as well as trends in education

WILLIAM F. KRUSE
President, Allied Non-Theatrical Film Assn.

TO VISUAL education enthusiasts in all fields, the recent 61st Semi-Annual Convention of the Society of Motion Picture Engineers offered promising new vistas of progress to come, in equipment and materials for the taking and showing of motion pictures and other projected visual aids. Indicative of the growing significance of the 16mm motion picture field, as compared with its parent 35, is the fact that of the sixty-odd papers delivered during the five-day session, half were equally applicable to both fields, while of the specialized remainder, three times as many centered upon the narrower widths as upon the wider. To be sure, the convention was held in Chicago, the heart of the 16mm industry. At the SMPE's Hollywood meetings, the emphasis might well be different. Nevertheless, this meeting showed clearly that the engineering brains of the film industry are very much preoccupied with developments that will vastly expand and improve present facilities for making and using 16mm motion pictures.

Improvements

For the most part, the papers and discussions dealt with improvements in the performance of present equipment and materials, rather than with radically new models. The chimerical 20-pound, under $200, cartride-loading 16mm or 8mm sound projector remains to be unveiled at some future occasion, how far off no one can tell. But new war-born lead-sulfide photocells and indirectly heated exciter lamps, demonstrated by Northwestern University representatives, give considerably increased volume as compared with current caesium-oxide phototubes, thus forcasting the possibility of smaller and lighter amplifiers without sacrifice of volume. Several papers dealt with modified laboratory techniques to produce better quality sound tracks; a theater demonstration of 16mm sound with a "semi-portable" dual-diaphragm speaker of improved design gave exceptionally pleasing reproduction.

Application to School-Made Films

A number of the papers dealt with problems similar to those encountered by educators who produce their own record and teaching films. Two were on the use of the Bell & Howell magazine camera for microphotography, with built-in illuminants. Among the "gadgets" were a "multi-effects" title stand and a professional type sunshade and filter holder. A 16mm film developing machine taking up only two cubic feet of space was described by Eastman Kodak representatives. In this experimental development, each processing bath takes only five seconds. The growing role of the local 16mm service studio and laboratory, able to make recording and professional looking titles, as well as reproduce copies and help the semi-professional producer in other ways was described by Lloyd Thompson. The problems involved in producing training films, as presented by Reid H. Ray, parallel many of those encountered in the making of films in educational institutions. Since all convention papers are eventually published in the SMPE journal, it is well worthwhile for educational institutions to include this publication in their reference files. Address: SMPE, Hotel Pennsylvania, New York. Three papers were given on 8mm production, projection and recording. One, on basic research at Illinois Tech, was delivered by Robert E. Lewis.

Magnetic Recording

A magnetic track, recorded on an impregnated band deposited on either edge of 8mm film, demonstrated passable results on voice when recorded at 24 frames but rather bad sound when attempted for music with film running at 16-18 frames per second. The advent of the tape recorder holds great promise for semi-professional producers and will come into wide use just as soon as the film coating and recording services emerge from their present advanced experimental stage. It will make possible the fitting of sound to any edited film under conditions well suited to amateur and training productions. Any track can be recorded anywhere in the film, and instant magnetic erasure makes possible unlimited change. The process will be of major value

Dr. Walter A. Wittich receiving a "16mm Pioneer Award" in behalf of NEA's Department of Audio-Visual Instruction. A. G. Petrasek of RCA made the presentation on the occasion of the 16th anniversary of sound-on-film. Left to right are Col. Gerald N. Bench, Director of Visual Instruction, Chicago Public Schools, Mr. Petrasek, Dr. Wittich, and Dr. Joseph Park, Director of Visual Education, Northwestern University.

in overcoming foreign language difficulties on entertainment and educational films for export. The magnetic track or tracks can be added to a film carrying the regular track, making possible the use of either, or both, should occasion require. At present the magnetic head is simply substituted for the conventional sound take-off, no special projector being involved. Radical as are some of these coming innovations, they are solidly built on existing projection, production, and even processing equipment. Projectors with dual systems for optional use of magnetic or photoelectric reproduction appear entirely feasible.

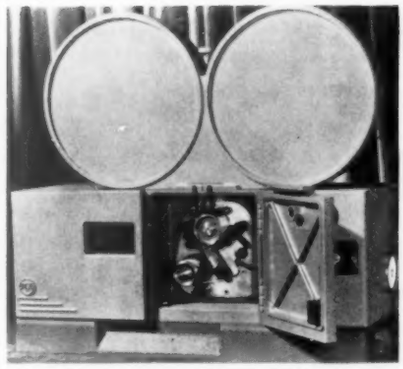
General Principles not Overlooked

An engineering meeting may be expected to emphasize most heavily the scientific and development aspects of the industry. Established achievement is fixed in common basic standards; current experimentation is disclosed so that collaboration may accelerate progress. But SMPE meetings recognize clearly that the true social role of the engineer is more than that of scientist and gadgeteer. At the Chicago Meeting, as always heretofore, numerous papers dealt with social problems. Perhaps the highlight of the meeting in this respect was the carefully prepared discourse of L. Mercer Francisco on "The Psychology of the Sound Film." His basic thesis, amply documented, was that "as an educational instrument, the sound film is particularly effective for influencing people in groups, bringing to bear factors on social as well as individual psychology: social facilitation, the impression of universality and prestige."

Dr. W. A. Wittich, president of the Department of Audio-Visual Instruction of the National Education Association, spoke on "Trends in Audio-Visual Education." While acceptance of the value of projected aids is today quite general, he pointed out that of 248,000 one-room schoolhouses (80% of them electrically equipped), a large part remain without these media. At present, he thought, only 10% of our teachers use these aids, generally not because they are too expensive but rather because of teachers' fear that they are still too complicated. If the threading of a projector could be made as simple as that of loading a 16mm or 8mm magazine camera, a large part of this timidity might be overcome. If New Zealand can spend 18% of its national income on education, and the Soviet Union only a trifle less, Dr. Wittich thought there should be no question of the ability of the American people to finance any educational program they became convinced was necessary.

American Films Abroad

Orton H. Hicks of Lowe's International spoke on "American Films Abroad." His paper described the procedures involved in dubbing English language tracks into other tongues. He then told of the resentment encountered abroad to attempts by the Motion Picture Export Committee to control the content of American entertainment films shipped abroad. Singling out two films, *Mr. Smith Goes to Washington* and *Grapes of Wrath*, as examples of what might give other peoples a "bad" impression of American life,



New equipment was unveiled by some manufacturers at the SMPE convention in Chicago. RCA displayed a complete line of 16 and 35mm sound-on-film recorders.

he told how the latter had been fitted with an antidotal explanatory foreward. He also explained that the Norwegian government, exhibitors and public had refused to receive the film except in its original American form and that finally the propaganda foreword had to be withdrawn. This paper, the very curtain raiser of the meeting, precipitated a good-natured but lively discussion. The question was raised as to whether the American motion-picture industry should set itself up as a censor to dictate what part of the pictures that appear on screens should be permitted to reach the eyes of people abroad, especially when it had already become obvious that such attempted "thought control" on our part is strongly resented by our potential customers in other lands. Was not the remedy, rather, to feed the American screen with more of what is true, and fine, and significant in our own life, and then let foreign audiences take their own pick, and draw their own conclusions?

The issue was seized upon by Nathan D. Golden, of the U. S. Department of Commerce, who objected that certain foreign governments such as Russia and Yugoslavia would not pick pictures that showed life in America in any favorable light, and that as long as we had a backlog of over 1200 pictures that had never been shown in theatres abroad, we should do our own picking, as to what goes into export. In reply, Hick's own statements were cited to the effect that Deanna Durbin was Russia's favorite actress and that only four American feature films all told had been bought by the Soviet Union over an extended period. Certainly none of Universal's Durbin films could be accused of excessive social significance or of hostility to the American way of life. The British attempted no such censorship at their end even concerning the "table" manners of Henry VIII in Korda's film, or the blundering stodginess of Col. Blimp. However, they did expect us to be equally respectful of their intelligence and good taste and so did the Norwegians. Most foreign audiences can be expected to resent emphatically any attempt on our part to decide for them which of our pictures they are intellectually old enough to look at. Louis de Rochemont's report at the National Board of Review conference was cited, as to the unanimously favorable review given his *Boomerang* by all British critics, without exception. The British press was said to have complimented the Americans on growing up at last, to the point where our films might finally be willing to concede that all American life, as they reflect it, is not necessarily milk-toast and honey.

WANTED—Stimulation and Coordination

(*Continued from page 251*)

principal, or in smaller towns the superintendent, who also acts as principal. He may delegate the responsibility; he may call in outsiders for advice, but he is primarily responsible for improving the instruction within his school—in this instance through an improved use of instructional materials. A first step then is to stimulate the principal so that he in turn will stimulate his teachers. His goal will be a cooperative program with all teachers participating actively.

The inertia mentioned above will be present in many administrators. It includes the attitudes of those persons who are content to let things stand and who dismiss any constructive idea with the statement, "We've tried those things and they didn't work". Remember, we are thinking here of a concerted, concentrated attack on the problem, not a let-every-teacher-take-care-of-himself approach.

Getting the principals active is the responsibility of you who are specialists in audio-visual education. You know the values. You know most, if not all of the answers. One of your prime interests is in solving the problem presented here.

The Campaign for Audio-Visual Materials

A well-planned campaign should be organized and launched. The procedure must be that of master teachers. The principles of learning will enter the picture as directly as in any classroom teaching situation (motivation, repetition, evaluation, and so on). A selling program will be necessary. You will be re-emphasizing your public relations—in this case principal relations. Closely associated with these efforts, or perhaps an integral part of them, should be a handbook (or its equivalent) showing what to do and how to do it. In brief, it would take the principal by the hand and lead him through the several steps necessary to get his teachers motivated and organized. Perhaps the handbook would be augmented by a film or film strip developed expressly for the job at hand. At any rate, there would be suggestions, methods, hints, and techniques aimed at getting the teachers ready and started. And as you prepare such a guide you would be keeping in mind the several criteria underlying effective visual materials: simplicity, colorfulness, flexibility, and so on.

Specialized Committees

There are many ways in which the teachers might organize and work on the problem. One such plan, usable in large and small schools, is to organize on the basis of individual committees representing the various types of instructional aids. In this approach, there might be one committee each on movies and filmstrips, slides and opaque projection, graphic aids, models, objects and specimens, blackboard and bulletin board, field trips, and booklets and bulletins. The grouping might be different. That would be determined by the teachers after considering the problem.

The aim of this approach would be to have the members of each committee become specialists in a particular area. This would make the most advantageous use of whatever time the teachers could devote to the program. It would result in a concentration of efforts. It would cut across subject matter lines. It could bring everyone into the picture.

The results of committee activity would be available to all teachers. An individual teacher wanting special assistance could enlist the aid of any committee. Liraries of various types could be established, mailing lists could be maintained, simple workshop projects could be organized, and displays could be initiated. Each committee might prepare demonstrations or criteria to aid the other teacher in selecting, making, or using the several types of materials. In brief, each committee would serve as a clearing house for a certain type of material.

There are those who might argue that it takes more than committee appointments to make specialists. That is true, but concentration, however slight, is better than no concentration at all. The writer has observed the wisdom of this fact in working with college classes on the development and use of instructional aids. A few weeks' work by committees similar to the above invariably produces results much superior to the usual method of trying to make everybody learn everything about everything. It has been interesting to note how, within a few weeks' time, the class members turn to a particular committee when a problem arises in their sphere of activity. There is no question but that similar results could be obtained in any school system with a little *stimulation* and *coordination*. A few examples will highlight the potentialities of this approach.

Committee on Motion Pictures

Suppose that the committee on motion pictures consisted of three members at the start. One person might become the specialist on projection with the others working on related aspects. Among other things, the latter group might initiate a library of film titles and descriptions in the various subject matter fields. They might review the literature on selecting and using films. When their turn comes, they could be in charge of a special teacher's meeting on the selection and use of motion pictures. They might also be responsible for the student operator's club, which many schools are now organizing.

Because film projection has certain technical aspects, the specialist on projection would want to become as proficient as possible. The audio-visual dealer of the local theater operator might provide answers to some questions, but the best procedure would be to call on the State University, the nearby Teachers College, or the State Department of Education for special help in getting underway. If this school were in Minnesota, the writer would suggest that the principal send this committee member to the Audio-Visual Education Service at the University for a two- or three-day concentrated training program on the care and use of projectors. Even a one-day session would bring noticeable improvement in the typical school situation. The logic and value of such a visit should be readily apparent.

No doubt every state has or could have a similar service. Sometimes the service will be able to go out to the schools. This is fine, but the writer would not

(*Concluded on page 284*)

THE CHURCH DEPARTMENT
A Monthly Service
WILLIAM S. HOCKMAN · EDITOR · 2043 MARS AVE. · LAKEWOOD, OHIO

One Way To Improve Utilization

HOW can the producers and the distributors of visual materials help to improve utilization? One good way comes to mind. It is the development of a simple, practical, and educationally sound guide or manual for the user. It should be sent to him when his booking is confirmed. It will help and guide him as he plans the use of the visual material. If it arrives with the material, it is too late to do the maximum good.

Two Necessities

What should it contain? At least two things: A summary of the content of the visual aid, and suggestions as to how it can best be used with certain groups. If ideas on getting the group ready and on follow-up can be included, so much the better. The description of content should be accurate. Many workers for years to come will be unable to preview all the materials they use.

The suggestions for use should be educationally realistic and not designed to promote the sale or use of other kindred materials. Visual materials must be fitted into the church school. Utilization suggestions should imply the supplementary use of visual materials, and not infer the total displacement of other materials and methods.

Who?

Who is to prepare these guides? At first, it will probably be the producer of the materials. Later, as the upper levels of leadership in the churches become conscious of their responsibility for the improvement of utilization, their preparation will be undertaken by these responsible for the total curriculum of the church. When this stage is reached, there can be an integration of materials and methods not possible otherwise. With the rapid increase in visual materials, the church should be thinking seriously of its obligation to give fruitful assistance to the local user.

Guides Are Available

Here and there, starts have been made, mostly in the first phase. The Concordia Press' two-page guide on the filmstrip, *The Visiting Teacher*, is a good job. The discussion guides accompanying the filmstrips of Church Screen Productions (*Boy Meets Girl, The Christian Family*) would have greater value if a synopsis were included and if they reached the user before the aid arrived.

Guides are needed for such films as the *Two Thousand Years Ago* series; for the alcohol filmstrips of the WTCU, and many other visual aids. By providing helpful guides, Association Films increased the usefulness of its "Art of Living Series," *You and Your Family, You and Your Friends.* Similar guides are needed for the mission films of the church, and improved utilization will wait to a considerable degree upon their production. This department will welcome an article critically evaluating present guides and indicating a pattern for more adequate ones.

We Use Opaque Materials

N. EUGENE KIRCHNER*

MANY church groups have yet to discover and utilize the advantages of opaque projection. It is not new. Churches have been somewhat slow in incorporating this aid in their teaching techniques, largely because slides and films have occupied the center of attention. We have used opaque materials, and we are enthusiastic about them.

Limitless Material

This type of projection can be done in any room suitable for other forms of projection. The specific advantage of opaque projection is that useful materials are limitless. Illustrations from magazines, from religious papers and periodicals; maps, charts, graphs, pictures—all are at the teachers disposal.

*Minister of Education, Plymouth Church, Wichita 8, Kansas.

Bausch & Lomb Optical Co.
With the opaque projector, pages from books, photographs, and small objects may be projected onto a screen. Lantern slides may also be used; this particular projector is known as a combined Balopticon, Model LRM.

Mount Pictures

We mount pictures on black backgrounds (black construction paper cut to a convenient size), thus enhancing the picture and facilitating their insertion in the machine. Pictures up to six inches square can be used. Larger pictures can be shown in sections. One projector now on the market will accommodate pictures up to 8½ x 11 inches.

Opaque Materials for Motivation

We used opaque materials to help motivate a group of boys and girls in the weekday school to buy a heifer for relief purposes. From many sources we gathered pictures showing the needy children of Europe. They spoke more forcefully than words. Even the smallest child could appreciate that these children needed food.

This initial presentation was followed by the showing of the film, *Our Foster Mother, The Cow.* We followed this with two stories from the *All Abroad For Adventure Series II,* "The Missionary Cow", and "The Cow That Went To Sea". Both stories dealt with Puerto Rico, and both were illustrated by opaque materials.

Circumstances prevented our showing the real cow to the boys and girls. However, we did take her picture and show it. Thus, photographs made by group members may be shown.

For Small Children

We like opaque projection for small children. The fine stories in the 12-volume series, *Bible Books For Small People* can be used in the opaque projector. The picture is mounted, for easy insertion, and the script read. To duplicate these stories on slides would cost many times the price of the books which are "sacrificed." One of our primary teachers uses this method extensively.

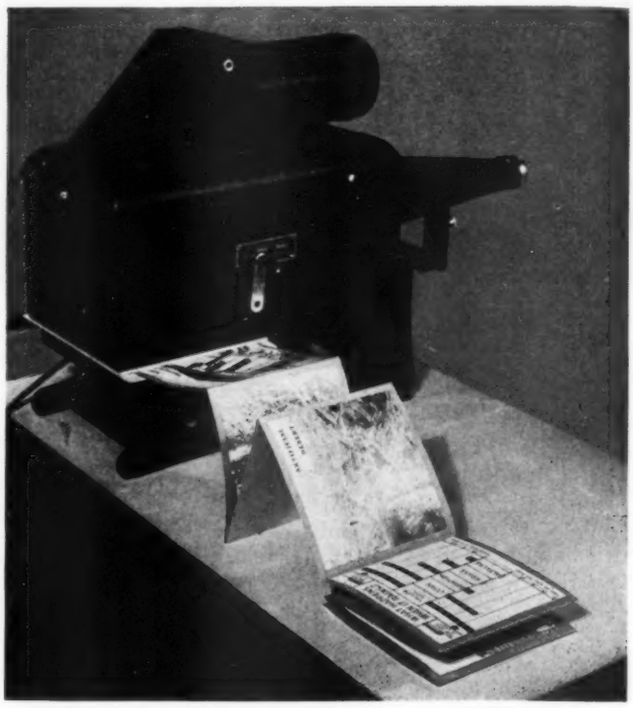
Clip Magazines

We used pictures from the *National Geographic* to show a sixth grade group the caves of Cappadocia in which the hermits of the fourth and fifth century tenanted. A kindergarten group shared in the support of a little French boy. He was made real to these children when his photograph and a picture of his home were shown. Buying magazines just to cut up for the picture library is really quite economical; usually, however, old magazines may be used. The mounted pictures should be filed in manila folders for future use.

Opaque projection was especially valuable to us in our observance of Brotherhood Month. Slides and filmstrips that depict the limited home conditions of many Negro homes are very scarce. We used pictures from many sources to show Negro home life. We presented great Negro personalities such as Dr. Carver and Marian Anderson. This unit was augmented by such stories as "My Little Brother" and "Building With Bricks" from the *All Aboard For Adventure Series.*

We took 350 boys and girls to visit a synagogue. The trip was motivated and made more meaningful by using the illustrations from Mary Fitch's book, *One God.*

Our boys and girls enjoyed their study of India largely because of the pictures we showed them. The *National Geographic* afforded us many fine illustrations.



The user of this opaque projector has created a picture strip from magazine clippings. (Refer to Frank Walter's article, October, 1946, page 439). The projector is a Spencer Delineascope made by the American Optical Co. The Charles Beseler Co., New York City makes opaque projectors accommodating 8½"x11" pages.

Cost of Materials Is Negligible

These are but a few of the ways the opaque projector can be used. It is easy to operate. The cost of materials is negligible. Useful resources are plentiful. Any teacher can prepare and use the materials. Almost any topic or lesson can be illustrated. Opaque projection will not supplant films and slides, but it can supplement them. Note that opaque projectors must be used in rooms that are very dark.

One large denomination is now developing packets of pictures to be used in conjunction with lesson materials. They will be a great aid to effective teaching, especially in the church with a budget too limited for the more expensive media.

Film on Atom Peril

The 19-minute Lutheran film, *The Way of Peace,* was given its premiere screening in Constitution Hall, Washington, with President Truman and his cabinet, the Supreme Court justices, the diplomatic corps, the clergy of all faiths, and top officials invited to attend. Following this showing, it began a tour of the country.

The Reverend H. K. Rasbach, pastor of the First Lutheran Church of Fullerton, California, originated and supervised the shooting of the film with the American Lutheran Churches of the country sponsoring its production. It is a screen version of how the world could be destroyed in this atomic age and is reported to have excellent technical qualities.

One Dealer's Criteria

In the absence of a criterion to be used in the purchase of leasing of films, one dealer* formulated his own. It is given here not because it is perfect or ultimate but because it is realistic and indicative of what may come. This document is called "Criteria by Which to Judge if a Film Which Claims to Be Religious Is First Class or Ordinary, Both as a Film and as a Religious Production." In detail, it follows:

Lighting—Brightly illuminated throughout, or only in spots; dull and indistinct throughout.

Photography—Sharply focused throughout or clear only in spots. Monotonous or interesting angles.

Color—Natural, vivid, overdone, blended where sequences are joined; mostly reds, browns, blues, greens.

Composition—Groupings of people and background settings merely casual and ordinary, or artistically arranged so that the film is a work of art.

Soundtrack—Easy to understand, or requiring strained attention. Even or uneven volume.

Voice—Pleasant, restful, animated, well-pitched, change of pace, monotonous, harsh, flat, stilted, too solemn, too much bass, too shrill.

Music—In or off key, incidental background music adjusted to mood of pictorial sequence, selected with imagination, too obvious, strident, not well-modulated, dull.

Animation—Clever, humorous, too humorous, childish, and amateurish, farfetched.

Action—Too detailed and slow, too condensed and rapid, right speed to tell the story clearly.

Content—*Type*: documentary, dramatic, entertaining, Biblical, theological. *True*: from standpoint of science, history, economics, social implications, Christian principles, human emotions. *Scope*: Superficial, comprehensive, narrow, raises questions it does not settle, sense of frustration, satisfying. *Plot*: Struggle in which audience can take a side; climax or none.

Religious message—Saturated with feeling of dependency upon God, and illustrating the principle of doing justly, walking humbly, and loving mercy. Sunday religion, weekday religion, all-of-life religion. Expressed in theological or everyday words. Piety or social Gospel, fundamentalist, reverence, missionary enthusiasm.

Age level—Primary, junior, intermediate, high school, young adults, middle age, old people.

Utilization—For worship services; for teaching; for the Sunday school; gives information; attitude forming; calls for action.

Intention—What does the film try to do, and does it succeed? Is its objective real, important, or imaginary?

Usableness—Will my customers find it easy or hard to use? Is there a guide or manual?

Whether every dealer has a formulation like this before him when deciding to purchase or lease religious films, he does follow some pattern of evaluation concerning the content, technical excellence, and usefulness of the film. The criteria which teachers and other users of religious films might formulate would vary from the above in content and emphasis. What are the items in the criterion which you readers are applying to religious films?

*Church School Pictures, The Old Arcade, Cleveland, Ohio

Audio-Visual Courses

College of the Pacific

The Department of Christian Community Administration, the College of the Pacific, Frank A. Lindhorst, Director, is offering four summer courses to the leaders of school, church, and other character-building agencies.

A five-week course, "Introduction to Audio-Visual Education," (June 24-July 25th) should interest those who need to make a start in securing an understanding of materials and processes. "Improving Teachers' Use of Audio-Visual Materials" (five weeks as above) is designed for those who have made a beginning in classroom and chapel.

The two-week seminar, "Audio-Visual Materials for Church and Community Leaders," (July 14-26) will be conducted by Mr. Howard Tower. An intensive workshop, "Audio-Visual Materials for Church and Community Leaders," (July 21-26) will be directed by Mrs. Frank A. Lindhorst.

Ready to photograph the crucifixion scene in the American Lutheran film, "The Way of Peace."

The cyclotron scene in "The Way of Peace" which is distributed by the Wartburg Press, Columbus.

Photography: Glen Chang, East West Studio

Lew Ayres is the narrator. Idea was Rev. Rasbach's. This is the concentration camp.

Few colleges will be able to equal this program. Here we have an indication of things to come: the college serving all the educational workers of a given community and adjusting its courses to their specific needs. The result of doing this is likely to be more education per square inch then heretofore.

Another item in this announcement catches the eye. "A committee has recently made a study of the need to make a wider use of audio-visual materials in (all) college courses." Every college course could be made more interesting and effective by wise visual supplementation, and students taught visually will certainly be predisposed to look more favorably upon the use of visual aids in church and school in post-college years.

Wheaton College

Wheaton College, (Wheaton, Ill.) announces the course, "Visual Aids In The Church School," for the period June 10 through June 20. It will meet four hours each morning and receive two hours of college credit and will be taught by Mr. Donald Broadman. Inquiries should go to the Director of the Summer School.

Correspondence

Mrs. Eugenia Hester, Bryan, Ohio, tells in a letter too long for printing here, how the Mothers Club led the way in cleaning up a bad theater situation in that town. First, the Club organized a boycott against the Saturday matinees. Next it set up a community-wide committee to work out and present a plan to the owners of the two theaters. Lastly it provides a committee to preview all films, and another to supervise the theater during the two-hour Saturday performances. Out of this effort has grown a Motion Picture Council "to keep the Saturday matinees going, to promote better pictures in general, and to further visual education in Bryan."

"Your criticism of the three pictures of the American Bible Society in the February issue is not too harsh," writes Rev. John W. Gable, Director, Religious Film Service, Richmond, Ill.

Mr. Gene Brandon
Ideal Pictures
Chicago 5, Ill.
My dear Mr. Brandon:

You wrote that some people considered the film, *Seeds of Destiny*, too realistic and horrifying for general use by churches and other groups who are trying to build our present civilization into one-world which might endure for a while in peace, security, and a measure of prosperity.

Let me report my use of the film. Our high school young people, meeting on Sunday nights, have been giving some thought to the condition of the postwar world. They have seen other films. *Seeds of Destiny* was presented after an opening

The discussion which followed the showing turned wholly upon whether the film should be used with youth and adult groups.

There was no objection. Was it too shocking? No. "It shocked some, but we need it." Was it too realistic? No. "It takes realism to make us think." Is the film slanted, biased, angled for effect? No. "Every soldier knows that the film is true." Did it leave you feeling resentful and helpless? No. "How can the truth be resented? Did we not give a part of our Christmas offering to our denomination's Restoration Fund?"

Should the churches use the film? "Absolutely!" How about the school? "We'd be better off if we saw some films of this kind. Maybe the kids would not leave so much good food on their plates in the cafeteria."

There you have it—the reactions of the group. The film held their attention as no other film we have had. It got under the skins of several sophisticated youth, and it made those with low I.Q.'s think a bit.

At the New Year's Eve party, three girls came in, signed up and said: "We've just come from waiting on tables at the Masonic Temple where there was a supper. You should have seen the food that people wasted! It was terrible! They should have seen the film we saw last Sunday night."

During the discussion which followed the film, a member of the group, derived from rather aristocratic folks in Hungary, spoke with feeling, saying: "Here we sit, amid plenty which we have not deserved, not very much concerned about the rest of the world. This (the film) is what we need to shake us out of our indifference. Believe me, I know."

Personally, I like the film. If a depression comes, we will try to see how we got into it, and we will resent the War as a factor in our troubles. Then people will want realistic things. Now, clothed in war-born prosperity, which is beginning to wear thin in spots, we tend to want to think that the world is better off than it is. In winning the victory, all we won was the right and the chance to help put the world together again.

Therefore, I say, circulate the film. I will use it again. It is much like *He Restoreth My Soul*, *Good Fight*, and better than *The Pale Horseman*, and some others.

Sincerely,
Wm. S. Hockman

Write to—

- Mr. John Oliver Nelson, Federal Council of Churches, 297 Fourth Avenue, New York 10, for information about a filmstrip, *Look at The Ministry*, based upon his book by the same title and highly useful in interpreting this vocation to youth. This excellent filmstrip is the result of the joint labors of Mr. Nelson and Mr. Robert M. Griffin, of S. V. E.

- Your bookstore for the latest, revised, illustrated, and improved catalogue of the Religious Film Association. This book, secured in this way, is free and is a "must" for every church.

- Director of Visual Aids, Missions Council Congregational Christian Churches, 287 Fourth Avenue, N. Y. 10, for a reprint of the article, "Getting Your Money's Worth in Audio-Visual Aids," which gives good advice on what to buy.

Film Sources

Because the question of Miss Nell Peerson, of Florence, Alabama, is one that comes in frequently, I will answer it here. She wants to know *where* she can get catalogues of film materials which a worker in the rural field might use.

First, you should secure the lists of visual materials which your own denomination has. In this instance, it is Methodist. Write to Rev. Howard Tower, Room 600, Medical Arts Building, Nashville 3, Tenn.; and, to Rev. Harry Spencer, Methodist Board of Missions, 150 Fifth Ave., N. Y. 11. Ask each for a list of materials available.

School-Made Pictures Department

DAVID SCHNEIDER, Editor
Evander Childs High School
New York City

Slide Production at Midwood High School

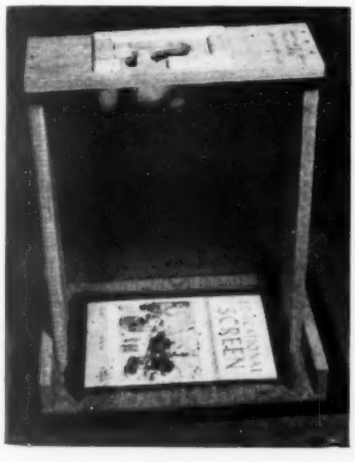
UNDER the very able leadership of Dr. Charles Gramet, one of the pioneers in the field of audio-visual education, Midwood High School, Brooklyn, N. Y., has now become a center for the production of still pictures in the form of 2″x2″ slides and film strips. These pictures are produced by students of a special class in photography. Their photographic equipment handles and turns out material in both black and white, as well as in color.

Since this production center serves all city high schools in all subject areas, a plan of operation and procedure was set up by Dr. Gramet in order to avoid duplication of orders from teachers of the eighty or more secondary schools of the city. This plan requires the clearing of all requests through the Standing Committees in the various major subjects of instruction. The Standing Committee evaluates the materials submitted and suggests changes, wherever necessary. All this is important in view of the fact that a set of pictures ordered by one school often has to be duplicated for the other schools using the same course of study.

How good are the pictures produced? Schools that have been the recipients of these slides and film strips have been most unstinting in praising the quality and artistry of the materials produced. Among the subjects recently produced are the Historical Development of Science, a set of color slides illustrating types of Italian paintings, personalities at the United Nations Assembly at nearby Lake Success, slides illustrating good and bad manners at the Midwood School, and many varied subjects.

In order to acquaint prospective producers of school-made visual aids, many of whom, no doubt, will be found in the summer sessions of our Schools of Education, this year with all the details of the Midwood plan, we hereby take the liberty of quoting from Dr. Gramet's circular of instructions.

1. Explore the courses of study to disclose topics in which enrichment and clarification by means of projected still pictures would be desirable.
2. Plan picture units for each topic. A plan should correspond roughly to a lesson plan or a picture script.
3. Secure the pictures necessary for each unit to be pictured. Illustrations may be taken from magazines, newspapers, books, post cards, original drawings, etc.
4. Where illustrations are to be copied from books and magazines, etc. permission to reproduce should be secured from the author or publisher. This is invariably given if acknowledgement is made. Blanket permission may be secured from some magazines if it is explained that the slides will not be sold.
5. The pictures must be suitably mounted. Our photographic unit does not have the time allowance nor the facilities to prepare, arrange, mount, title or do any work on the pictures submitted—except to photograph them.
6. The pictures in each unit must be arranged in order, clearly numbered and labeled. The number of copies wanted should be indicated.
7. When mounting is necessary or desirable, the pictures should be mounted on a dark gray or black cardboard mount. The overall proportions of the pictures and mount should be 2:3, the horizontal axis being longer. A margin of about ½ inch all around should be allowed.
8. A simple teaching guide, which may be mimeographed, should be prepared.
9. Single pictures, diagrams, maps, etc. can and will be made. We emphasize the lesson unit



A copy stand will greatly speed the making of negatives for slides. The camera will always be centered on the copy. A different stand is needed for different reductions. Refer to Mark J. Flanders' article, "Two-by-Two Slides — and How!" in September, 1946, p. 362.

as a more efficient and desirable method of using these visual aids.

10. To insure maximum returns in value for all high schools from our production unit, all material should be cleared through the Standing Committee's sub-committees.

Readers of the *Screen* may recall that in the past year or two, this magazine carried some illustrated articles on the use of the 35mm. camera as a copying device; for example, "Two-by-Two Slides and How!" by Mark Flanders, September, 1946, p. 362. With the mechanics of operation as outlined in this article together with Dr. Gramet's instructions on picture preparation, it should be a simple and pleasant task for any school to create its own still film library.

The most difficult jobs of picture production, be they for Hollywood or local school, are not in the mechanics of photography. They are in finding the right scripts to work with. As a means of exploring the courses of study for picture possibilities, this department suggests that each subject department compile an inventory of already existing visual aids in the possession of the school, or available from outside sources, for each of the units or individual lessons taken up in the course of study. This should be followed by a careful evaluation of the existing visual aids, being on the lookout for possible picture revisions, where such revisions are clearly and definitely indicated. After lesson, by lesson is thus analyzed—and this may take many a summer—the alert and imaginative teacher will begin to discover many a gap in the visual materials waiting to be created for enrichment of learning.

This department would like to hear from all schools that have been creative along those lines. Send your accounts, together with glossy illustrations to this department so that we can all profit from and share with others these worthwhile educational experiences.

Books for Cinema Club Libraries

How to Make Good Movies—Eastman Kodak Co.

Eastman Reference Manual—Eastman Kodak Co.

Amateur Cinema League Movie Book—Amateur Cinema League, Inc.

How They Make a Motion Picture—Thomas Y. Crowell Co.
by Ray Hoadley and Roman Freulich

Making the Movies—McGraw-Hill Book Co.
by Jean Bendick

Cartoons on every page to illustrate well-written text explaining how a movie begins, casting, costuming, camera tricks, newsreel, documentary, and educational films.

CAMERA FANS: ATTENTION—Next month, the "School-Made Pictures Department" will carry a complete review of 8 and 16mm motion picture cameras with brief descriptions of each. Mr. Schneider will give tips and recommendations to prospective purchasers of motion picture cameras for school use.

A book shelf of one motion-picture enthusiast. Note the copy of 1000 AND ONE, handy for locating film sources. Eastman Kodak's booklet, "How to Make Slides" is nearby.

Talking Pictures—Johnson Publishing Co.
by Barrett C. Kiesling

Begins with motion picture appreciation, selection of motion picture stories, research, how sets are made, properties, stars, director, sound recording, editing, use in home and school. Written especially for laymen.

The Rise of the American Film—Harcourt Brace & Co.
by Lewis Jacobs

A critical history, good for background study.

Photography—U. S. Navy.

Navy training courses in photography for sale by Supt. of Documents, Washington, D. C.

Vol. I. Mainly on still photography.

Vol. II. Deals with color photography, aerial photography, stereoscopy, motion picture cameras, techniques, processing and projection. Type and illustrations easy on the eye, worthy of emulation. End of each volume has series of Self-Tests based on each chapter. Correct answers found several pages away.

Making Films Work for Your Community—Educational Film Library Assn.

A handbook on how to use educational films in the community.

1000 and One—Educational Screen.

Essential information on some 6,500 films, including their sources.

Educator's Guide to Free Films—Educators' Progress Service, Randolph, Wis.

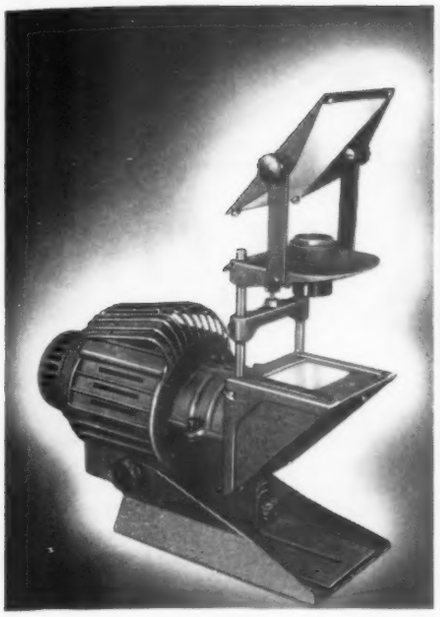
Carnegie Corp. Grants $175,000 to Study The Adequacy of Public Libraries

The Carnegie Corporation of New York has granted $175,000 for a two-year study of how well existing public libraries are serving American communities and whether libraries should become future custodians of non-commercial radio, films, and television, according to an announcement made by Robert M. Lester, secretary.

Dr. Robert D. Leigh, who has just completed his work as director of the Commission on the Freedom of the Press, has been appointed to head the inquiry which will be conducted under the auspices of a special committee of the Social Science Research Council, 70 East 45th St., New York 17.

Pointing out that $50,000,000 is spent annually in this country to support public libraries, Mr. Lester said, "It is of the utmost importance to know how adequately the library as an institution, is meeting the public's urgent need for information on local, national, and international problems."

In a statement to *Educational Screen*, Mr. Leigh stated, "The Public Library Inquiry, in its study of the function of the public library in relation to its constituency, will certainly give attention to the question of film libraries and whether or not the public library should extent its services to include custodianship, distribution, etc., of films for non-commercial purposes."



MAKE FULL USE OF YOUR *Overhead Projector*

IT MEETS EVERY NEED OF GROUP INSTRUCTION

Of course, it gives you the finest obtainable projection of

● **STANDARD LANTERN SLIDES**

Have you seen the latest additions to Keystone's vast library of educational slides? Some of these new units will make your work more effective--and easier.

Many instructors realize the possibility of

● **HANDMADE LANTERN SLIDES**

—not only for the presentation of special subjects, but for obtaining enthusiastic group participation.

You can sometimes make a worthwhile cut in the cost of lantern slides, by using

● **QUADRUPLE SLIDES**

—with four exposures, which are screened singly by means of a quarter-size mask.

Place a Flashmeter on your Overhead Projector, and you have a

TACHISTOSCOPE ●

—of thoroughly proven value for efficient training in spelling, reading, recognition and general visual skills.

By means of an inexpensive adapter, you can show

2-INCH SLIDES ●

—with the clear, inexpensive daylight projection made possible only by a 750 or 1000-watt lamp.

You can also buy an attachment for showing

STRIP FILM ●

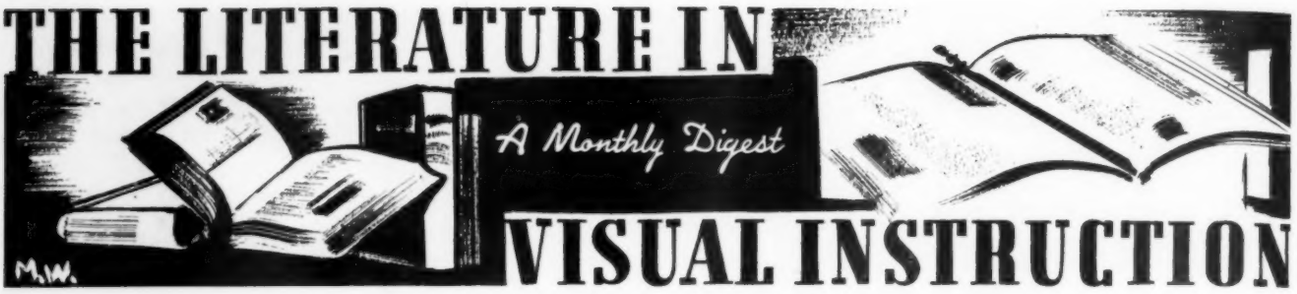
—and here again, have the advantage of the Keystone Overhead Projector's powerful illumination.

Write for Circular.

● *All this with* ONE *Highly Versatile Projector!*

KEYSTONE VIEW COMPANY • MEADVILLE, PA.

SINCE 1892 — PRODUCERS OF SUPERIOR VISUAL AIDS



ETTA SCHNEIDER RESS, Editor

ADMINISTRATION

● **Establishing a Visual Education Program**—Clifford H. Wise, Medina, N.Y.—*New York State Education*, 34:438, March, 1947.

The school has various types of projectors and a visual aids room for projection. To carry out the program, a director of visual education is recommended, and in a small school system, this would be a teacher who is willing to become familiar with sources of materials. Rental of films is preferable to purchase, so membership in a cooperative film library is useful. The director of this school prepares requisitions for the coming school year, based on teachers' requests. He mimeographs the schedule and sends weekly reminders. Films are previewed, when possible, and teachers file reports of use and evaluations. Projection service is furnished by student operators.

● **How to Use Films in Teaching Intelligently**—Beatrice Schwartz—*Progressive Education*, 24:126. Feb. 1947.

What our education system needs is a federally-sponsored and federally-financed program of education toward democracy through the medium of films. And . . . the showing of these films should be compulsory in every grade school in America, and that no American boy or girl should be considered eligible for entrance into high school until he or she had passed examinations on all—perhaps a dozen such films.

Among the films to be made would be documentary scenarios, possibly four full-length, of American history; one on a trip to Washington D.C., one on building physical fitness, one on seeking world order, etc.

This is a worthy but provocative point of view for at least two reasons: if straight federal aid to local schools is so difficult to legislate, how can we ever expect the politicians to permit federal production of films on the American way of life? And secondly, what assurance is there that federally-produced films will interpret our history and current foreign policy to satisfy the various conflicting pressure groups with the "objectivity" (Is there such a thing?) that the author demands? Add your own arguments, although there is no denying the great need for documentary classics to interpret our heritage with truth and emotion.

ART OF THE CINEMA

● **An Anagram of Ideas on Art, Form and Film**—Maya Deren—Alicat Book Shop Press, 287 South Broadway, Yonkers 5, N. Y. 1946, 52 pp. $1.00.

A philosophical approach to the film by a creative producer of experimental films. Miss Deren proceeds from "the nature of forms," "the forms of art," to "the art of the film." This is her anagram. Of interest to followers of the experimental art film.

BIBLIOGRAPHY

● **The Informed Movie Fan—What He Reads**—Edward T. Myers—*Popular Photography* 20:118-128, April, 1947.

A thoroughly-annotated discussion of books to help the movie enthusiast in understanding the background of the cinema industry as well as techniques for amateur productions. Among the topics included are: history, semi-technical, production, scripts, the industry, advanced technical, aesthetics, encyclopedias, and yearbooks.

BOOK REVIEW

● **The Factual Film**—The Arts Enquiry, by Political and Economic Planning Committee of the Dartington Hall Trustees. *Oxford University Press*. 260 pp. 1947.

This survey, although made for an entirely different purpose, is exactly what American visual workers have wanted—a documentary account of the British factual film movement since its inception, with a frank discussion of current trends and possibilities.

The study was begun in 1943 by a semi-official committee, and involved the compilation of data from published material and personal interviews. A preliminary summary, circulated in 1944, brought valuable comments and criticisms, and the present volume, finally published in January, 1947 includes the considered judgment of the committee based on the consensus of advice received.

The recommendations (page 35-42), written in 1945, were so basic and far-seeing that by the time of publication, most of them had been put into effect—either directly or indirectly influenced by this study. The recommendations were: (1) that the Films Division of the Ministry of Information be continued or set up as a National Film Office to produce and distribute factual films, to ensure cooperation between government departments and independent producers; (2) that the Ministry of Education develop an educational film policy to include the sponsored production and distribution of educational films, provision of projectors, and the training of teachers; (Note: "sponsored" later is described as government-produced by the Films Division); (3) that the British Film Institute be reorganized to promote the educational, cultural, scientific, and recreational film and to assist the British film industry; and (4) that support be given to a film department within UNESCO.

Among the developments that have made these recommendations a reality are: (a) a newly established Central Office of Information with a permanent Films Division; (b) a policy of visual education adopted by the Ministry of Education which includes a Film Committee of educators, and the commissioning of an annual program of films through the Central Office of Information; (c) the creation of a section on mass communication media within UNESCO.

The greater portion of this volume constitutes an excellent history of the factual film in Great Britain from the point of view of a qualified committee of educators. A worthy addition to the bibliography in this field.

HUMAN RELATIONS

● **One World in School**—Louella Miles, St. Paul Council of Human Relations—The American Teachers Ass'n., Box 271, Montgomery, Alabama. 1946, 58 pp. 35c.

A source book of appropriate books, periodicals, plays, and audio-visual aids in all the important aspects of human relations: race prejudice (anti-Semitism as an example of prejudice), Negro, Oriental-Americans, and similar relations.

The author describes this bibliography as an inter-racial project of mutual cooperation. With reference to the audio-visual aids, these were well chosen at the time, and, as is inevitable in this field, can be supplemented and corrected in some instances.

An invaluable source book for teachers and community workers.

TODAY: a successful student...

TOMORROW: ?

"JUNIOR PROM"... *affords direct, effective instruction on matters of dress, conversation, introductions and general "date" conduct. Because of its personal approach, students recognize themselves in the characters and situations presented. It is a film that will aid in creating a high receptivity for this type of instruction. Junior high school, high school and college...20 minutes...Color and sound...Complete with study guide.*

Simmel-Meservey

PRODUCERS
DISTRIBUTORS

BEVERLY HILLS, CALIFORNIA

THE SUCCESSFUL student of today is not always the successful man or woman of tomorrow.

The difference may be the result of the educational technique employed.

Modern business and professional standards require social and cultural presence as well as intellectual superiority. In recognition of this, leading educators are incorporating the development of social poise as an integral part of their curricula.

To aid educators in the effective instruction of this material, Simmel-Meservey have pioneered in the production of social and cultural educational films. "Junior Prom" is but one of many such films which have been adopted by leading educational institutions throughout the world.

Write today for a preview print.

SIMMEL-MESERVEY BIG SIX

The following six educational films were most in demand during the month of December. If you do not already have them—order them for preview today.

LET'S GIVE A TEA...*a comprehensive treatment of accepted procedures of dress, invitations, guest lists, etc., and proper conduct at tea-time.*

DINNER PARTY...*training in table etiquette for the teen-age student; portrays proper table manners with a friendly, personal approach*

MONARCH BUTTERFLY...*film begins with the development of the caterpillar into the chrysalis and depicts each successive phase of the evolution to the adult butterfly.*

REDWOOD SAGA...*a comprehensive study of the lumber industry from the forest to the finished product.*

THE MODERN CHIPPEWA INDIAN...*the story of the modern Indian —how he lives, works and contributes to our national welfare.*

AFRICAN FAUNA...*an interesting and informative study of the wild beasts of the jungle.*

"Motivation" and "Participation"

(Continued from page 259)

The question arises as to how the increase in effectiveness due to the increased participation should be assessed. Was its contribution, for instance, worth the additional amount of time required for the use of the participation questions? A complete answer to this question calls for a comparison of the contribution made by the participation procedure with the effects that could have been achieved by spending the time in other ways. No exhaustive study of this kind was made in the present investigation. However, a comparison that is relevant is afforded by the results of one additional group of pupils who were given a double showing of the film. This comparison is presented below.

B. *Comparison of Group II (Participation) and Group V (Double Showing)*

The additional group of pupils (Group V) was tested to find out how much was learned by showing the basic film presentation twice (without the addition of "motivating" or participation questions). The time required for this double showing was about 17 minutes—as compared with about 13 minutes for the single showing with the participation procedure.

Comparative results of the single showing of the factual material (Group I), the double showing (Group V), and the single-showing-plus-participation (Group II) are shown in table I.

Table I

Instruction	Approximate Time Required	Average Gain in % of Correct Answers
GROUP I—Single showing of factual material	8.5 min.	8.2%
GROUP V—Factual material shown twice	17 min.	12.0%
GROUP II—Single-showing-plus-participation-questions	13 min.	12.2%

It is seen that the single showing with participation procedure (Group II) and the double showing without participation procedure (Group V) were about equally effective although the latter required considerably more time. (Either of these methods, of course, was considerably more effective than just the single showing of the factual material alone.)

These results help to afford a base of comparison for evaluating the worth of the participation procedure. Also, they point to the need for further study both of the use of devices to increase participation in learning from films and of the effects of repeated film showings in increasing learning.

C. *What Material Was Affected by Participation Questions?*

An important question arising in connection with such devices as the use of "participation" questions in films is: *What is the factual content that is favorably affected by the inclusion of the questions?* An important possibility is that while the answering of a question about a particular point will help in the learning and remembering of *that one point*, it may produce distraction that results in decreasing the extent to which other points are learned.

To throw some light on this problem in the case of the present study, the gains in percentage of correct answers were analyzed separately for those test questions that were directly "covered" by the participation questions. These results were then compared with the gains on test questions that were not "covered."

The results on the two sets of questions are shown in table II for the standard version and the "participation version" of the film.

Table II

Average Gains in Per Cent of Correct Answers for Two Sets of Test Questions

	Coverage by Participation Questions in Version II	
	Test Questions that WERE "Covered"	Test Questions NOT Previously "Covered"
Version II: WITH PARTICIPATION PROCEDURE	17.8%	9.0%
Version I: FACTUAL PRESENTATION ONLY	10.5%	7.8%
Difference	7.3%	1.2%

As we might expect, the major gain from including the participation procedure was on the test items quite directly covered by the participation questions. (This gain is shown by the difference of 7.3% at the left.)

For the average test item *not* specifically covered by participation questions, neither a loss nor an appreciable gain was found. (The average difference of 1.2% for these items is too small to give reliable evidence of any differential effectiveness for the two procedures.)

4. **Some Possible Implications of the Results**

A. *Implications for Film Producers*

The results of this study show clearly that even the relatively crude procedure used for increasing pupil-participation can materially increase effectiveness of an educational film. The results also suggest that the insertion of orienting or "motivating" questions preceding the presentation of factual material may contribute to the learning of that material. This means that as a tentative guide pending further investigation, film producers may well consider making increased use of such devices in attempting to increase the effectiveness of factual presentation in films.

In the case of the study reported here, "participation" and "motivation" sections were simply spliced into

(Concluded on page 283)

begin to build a *film library* NOW!

Here are 6 reels from

Coronet INSTRUCTIONAL FILMS

to give you an ideal start . . .

HOW TO STUDY

Designed to motivate better study habits as well as to give practical hints on study techniques. Educational collaborator: Dr. William G. Brink, Professor of Education, Northwestern University.

WE DISCOVER THE DICTIONARY

Teaches important points regarding dictionary usage in an interesting story about three students. Educational collaborator: Dr. Viola Theman, Assistant Professor of Education, Northwestern University.

KNOW YOUR LIBRARY

Dramatizes use of typical high school library as Betty seeks material for her civics assignment. Educational collaborator: Miss Alice Lohrer, Assistant Professor of Library Sciences, University of Illinois.

SPELLING IS EASY

A motivational film presenting the five rules for learning to spell in an interest-holding action story. Educational collaborator: Dr. Viola Theman, Assistant Professor of Education, Northwestern University.

HOW TO READ A BOOK

Designed to aid in the development of reading skills necessary for careful and thorough understanding. Educational Collaborator: Dr. William G. Brink, Professor of Education, Northwestern University.

IMPROVE YOUR READING

As an aid to the correction of poor reading habits, this reel is ideal for use in language arts classes. Educational Collaborator: Dr. John J. De Boer, Chairman, Education Department, Roosevelt College.

THESE SUBJECTS ARE 1-REEL 16 MM. SOUND MOTION PICTURES. PRINTS ARE AVAILABLE IN COLOR OR BLACK-AND-WHITE

YOU couldn't have a better nucleus for a film library than these six Coronet "basic skills" films. They can be used time and again the year 'round, year after year, by any school system . . . And they are rapidly becoming the most popular educational motion pictures available anywhere.

These six basic sound films may be had in full natural color or in black and white, for as little as $270 for the entire six in black and white. Furthermore, they may be acquired by using our convenient lease-purchase plan, by which you pay for the films while you use them.

WRITE TO: CORONET INSTRUCTIONAL FILMS—65 E. South Water St., Chicago 1, Illinois

Summer Courses in Audio-Visual Education, 1947–Part II

The following courses have been reported to date. Title, number of courses, dates of summer session and name of instructor are given insofar as data was provided. Figures in parenthesis show credits (semester if quarter is not indicated).

Arizona

Arizona State College, Flagstaff — June 9-Aug. 1
Audio-Visual Aids in Elem. School (2-5); Audio-Visual Aids in Sec. School (2-5); Admin. & Supervision of the Audio-Visual Program (3) — All given by Del Shelley

University of Arizona, Tucson — July 14-Aug. 16
Visual and Auditory Aids in Teaching, Ed 117 (2) — E. L. Larson

Arkansas

Arkansas State College, Jonesboro — June 2-July 5
Audio-Visual Aids (3) — Garland Beavers

Henderson State Teachers College, Arkadelphia — June 2-July 5
Audio-Visual Instruction (3) — F. B. Wright

California

Chico State College, Chico — June 23-Aug. 1
Audio-Visual Aids, Ed 111 (2) — Mr. King

Claremont College, Claremont — June 23-Aug. 1
Audio-Visual Aids to Learning, Ed 246 (6) — Hariett Genung-Allison McNay

College of the Pacific, Stockton — June 24-July 25
Introduction to Audio-Visual Education; Improving Teachers' Use of Audio-Visual Materials; 6 courses on Radio Instruction (each 5 wks.); Seminar in Audio-Visual Materials for Church and Community Leaders (2 wks.—July 14-26); Workshop in Audio-Visual Materials for Church and Community Leaders (1 wk.—July 21-26)

Dominican College of San Rafael, San Rafael — July 1-Aug. 12
Audio-Visual Education (2) — Earl Mennet

Fresno State College, Fresno — June 16-July 25
Audio-Visual Education (2) — James H. McCammon

Humboldt State College, Arcata — June 23-Aug. 1
Audio-Visual Education (2) — George Monroe

Occidental College, Los Angeles — June 23-Aug. 1
Materials and Methods in Audio-Visual Instruction, 162 (2) — Amber Wilson & Staff
Advanced Project Studies and Research in Audio-Visual Education, 262 (2) — Margaret Divizia & Staff
Radio Workshop, 164 (4) — Mr. Lindsley

Pacific Union College, Angwin — June 16-July 10
Audio-Visual Workshop, 145 (3 qr.) — R. F. Cottrell

San Francisco State College, San Francisco — June 30-Aug. 8
Audio-Visual Education, Ed 370M (2-4) — Earl Mennet

Santa Barbara College, Santa Barbara — June 23-Aug. 2
Audio-Visual and Radio Education, Ed S121 (2) — L. B. Sands

University of California, Berkeley — June 23-Aug. 2
Workshop in Audio-Visual Education (4) — Elizabeth Noel

University of California at Los Angeles — June 23-Aug. 1
Audio-Visual Instruction, Ed 147 (2); Audio-Visual Education Seminar, Ed 257 (2) — F. Dean McClusky

University of Redlands, Redlands — June 16-July 25
Visual Education, 189 (2) — Fred J. Sales

University of Southern California, Los Angeles — June 13-Aug. 1
Introduction to Audio-Visual Materials, Ed 177 (2) (Required of all candidates for teaching credentials) — Doane, Estes, Gorow
Workshop in Audio-Visual Materials, Ed 177E (2) — Estes
Audio-Visual Materials in Modern Curriculum, Ed 277 (2) — Donald Doane
Educational Film Production; Workshop in Educational Film Production, Cinema 175-6 (2 each) — Mr. Moore
Motion Picture Appreciation, Cinema 178 (2) — Mr. Gessner
Teachers' Radio Workshop, 190 (2) — Mr. Touton

Whittier College, Whittier — June 16-July 25; July 28-Aug. 22
Audio-Visual and Radio Education, 147 (both terms) — Robert Hall

Colorado

Colo. A & M College, Fort Collins — June 23-July 18
Use of Objective Aids in Teaching, Ed 125 (3 qr.) — Mrs. Coleman

University of Colorado, Boulder — June 16-July 18
Visual Aids, Ed 137 (3 qr.) — Lelia Trolinger

University of Denver, Denver — June 16-Aug. 22
Survey of Audio-Visual Materials, Ed 235 (5 qr.) — Dr. Kauffman

Florida

John B. Stetson University, DeLand — June 16-Aug. 22
Materials and Methods of Audio-Visual Education, 333 (5 qr.) — Andrew Preston

Indiana

Indiana University, Bloomington — June 18-Aug. 15
Survey of Audio-Visual Materials, Ed 526 (2½)*; Utilization of Audio-Visual Materials, Ed. 523 (2½)*; Selection of Audio-Visual Materials, Ed 624 (2½); Administration of Audio-Visual Materials, Ed 529 (2½); Production of Audio-Visual Materials, Ed 23 (3); Administration of a College Center of Audio-Visual Materials, Ed 626 (2½); Seminar in Audio-Visual Materials, Ed 724; Research in Audio-Visual Materials, Ed 741; Thesis in Audio-Visual Materials, Ed 781 (Cr. Arr for last 3 courses) — Courses given by Staff
*Also offered in Post Summer Session, Aug. 14-30

Iowa

Drake University, Des Moines — June 9-Aug. 1
Visual Aids, Ed 208 (3) — Margaret Black

Kentucky

Eastern Ky. State Teachers College, Richmond — June 9-July 15
Audio-Visual Education, 53 (4 qr.) — Anna A. Schnieb

Morehead State Teachers College, Morehead — June 4-July 11
Visual Aids, 483 (4 qr.) — Mrs. Hart

Louisiana

Louisiana State University, Baton Rouge — July 21-Aug. 8
Audio-Visual Education (3) — Harrison-Michalak-Daniels

Southwestern Louisiana Institute, Lafayette — June 16-Aug. 15
Audio-Visual Education, Ed 390 (3) — G. A. Zernott

Maine

University of Maine, Orono — June 30-Aug. 8
Motion Pictures in Education, Ed 79s; Audio-Visual Aids to Instruction, Ed 79As; Problems in Audio-Visual Education, Ed 79Bs (2 each) 3 courses by — Joseph I. Hall

Massachusetts

Boston University, Boston — (write for dates)
The Use and Teaching of Visual Aids, S173 (2); Visual Education Management, S174 (3) — E. Carleton Moore

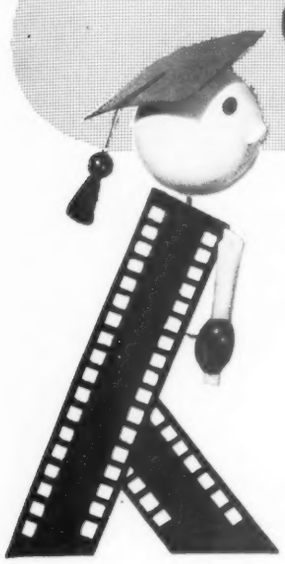
Michigan

University of Michigan, Ann Arbor — June 23-Aug. 1
Audio-Visual Aids in Education, B133; Seminar in Audio-Visual Aids, B233 (2 each) — F. L. Lemler

Minnesota

State Teachers College, Duluth — June 9-July 18
Audio-Visual Education, Ed 220 (4 qr.) — M. I. Smith

University of Minnesota, Minneapolis — June 16-July 25
Visual Aids in Teaching, Ed CI 105 (3); Coordinating a Visual Education Program, Ed CI 106 (3); Problems in Visual Education (Cr. Arr.) 3 courses by — Paul R. Wendt



Teaching Films, Inc.

PRESENTS

The primary aim of all materials produced by TEACHING FILMS, INC., is to provide a visual experience for children so that their learning may be quicker, more meaningful, and retained for the maximum length of time.

Each film is planned to treat a particular phase of a curriculum area at a definite grade level. It is our belief that there is no *all-purpose* film. The job to be done must be the determining factor in each film's production. Although all releases of TEACHING FILMS, INC. aim to meet specific classroom needs, each film has the nature of a teaching tool which is to be used by the teacher as he sees fit.

MOTION PICTURES

- ***French for Beginners***

  The French language is brought to life for your pupils. Here are everyday activities of French-speaking people, pictured in their own environment. Slowly paced narration—precise diction—authentic pronunciation—make this an indispensible teaching tool. High School and College, Foreign Languages. 10 minutes, black and white.

- ***It's YOUR Library***

  A stimulating film that will encourage children to use their library. It gives basic rules for library procedure. This picture opens the door to a new world, rich in adventure and experience. Elementary Grades, Social Studies, 10 minutes, black and white.

- ***Communications and Our Town***

  A comprehensive and interesting presentation of the way in which a town is tied together and linked with other communities through its network of communications. Elementary Grades, Social Studies. 10 minutes, black and white.

All Motion Pictures—16mm., Sound

JUNE RELEASES

How We Get Our Power
Rhythm is Everywhere
Musical Instruments: The Strings

FILMSTRIPS

- ***History of Fire Series***

  Tells the story of man's experience with fire and its contribution to our way of life. Lower Elementary Grades.

  How Man Mastered Fire
  Man's Use of Fire

- ***A Day in the Past Series***

  The habits and customs of people in ancient and medieval times are brought vividly to life in this series. Junior and Senior High School.

  Growing Up in Ancient Rome
  A Day in Ancient Athens
  A Day in Ancient Egypt

  To be released in June
  Life in Ancient Rome
  Growing Up in Ancient Greece
  Growing Up in Ancient Egypt

- ***Food, Clothing and Shelter Series***

  A comprehensive treatment of the way in which man has fed, clothed and sheltered himself through the ages. Lower Elementary Grades.

  How Man Has Learned to Shelter Himself
  Man's Shelter Today
  Early Man and His Food
  Our Food and How We Get It
  How We Preserve Our Food
  How Man Learned to Make Cloth
  How We Get Our Clothes

- ***How to Tell Time***

  Teaches children the concept of time. Lower Elementary Grades.

  The Hour and Half-Hour (April release)
  The Minutes (May release)

Teachers' Guides accompany all Productions
Catalogue available upon request

Teaching Films, Inc. **2 West 20th Street, New York 11, N.Y.**

Mississippi

Mississipti State College, State College June 16-July 5
Visual Education, Ag Ed 963 (3) Mr. Armstrong
University of Mississippi, University June 3-July 12
Visual Aids and Their Use, 28d (3) H. D. Worthy

Missouri

Saint Louis University, St. Louis June 23-Aug. 1
Visual and Auditory Aids, Ed 184a; Laboratory, Ed 184b (3 each) Harriet Bick
Washington University, St. Louis June 16-July 23
Audio-Visual Instruction, Ed SS358 (3) Alma Rogers

Montana

Montana State University, Missoula June 16-July 25
Use of Audio-Visual Aids, Ed. S148 (3 qr.) Boyd Baldwin

Nebraska

Concordia Teachers College, Seward June 1-July 11
Audio-Visual Education (2 qr.) C. T. Brandhorst
State Teachers College, Kearney June 2-Aug. 1
Audio-Visual Aids in Education, Ed 420 (3) H. G. Stout

New Hampshire

University of New Hampshire, Durham June 30-Aug. 8
Audio-Visual Education in Elem. & Sec. Schools, Ed 63 (3) Austin L. Olney

New Jersey

State Teachers College, Montclair July 1-Aug. 15
Teaching Aids Workshop, Int. S410 (2) Paul J. Ritter
State Teachers College, Newark July 2-Aug. 13
Visual Education, Ed 303 (2) John De Beer
State Teachers College, Hillwood Lakes, Trenton 5
Audio-Visual and Non-Book Materials, LS 301 (3) Edward T. Schofield

New Mexico

N. M. Highlands University, Las Vegas June 2-Aug. 15
Audio-Visual Education (3 qr.) Urban H. Fleege
Audio-Visual Aids in Business Ed (3 qr.) E. Dana Gibson
University of New Mexico, Albuquerque June 9-Aug. 6
Use of Audio-Visual Aids in Teaching, 110s (2) J. T. Reid

New York

Columbia University, New York July 7-Aug. 15
Audio-Visual Materials and Methods of Use, Ed 217A (2 or 3 points); Administering the Use of Audio-Visual Materials, Ed 229AV (3) M. R. Brunstetter-Paul Witt
Laboratory Course in Audio-Visual Instruction, Ed 217Ax (2 or 3); Advanced Study for Specialists in Audio-Visual Instruction, Ed 317A Instructors to be announced
Radio in the Classroom, Ed 217D; Preparation and Production of Educational Radio Programs, Ed 217R (2 or 3 points each) Elizabeth Marshall
New York University June 30-July 18
Selection and Use of Visual and Auditory Aids (4 points); Irene Cypher
The Motion Picture as a Medium of Communication (2 points) Irene F. Cypher-Anderson
Radio and the Social Agencies (2 points) Robert Heller
Visual Aids in Retail Training (2 courses, 2 each) Harry Q. Packer
St. Bonaventure College, St. Bonaventure July 7-Aug. 9
Audio-Visual Instruction, S434 (3) Rev. Cornelius Welch
State Teachers College, Oneonta June 30-Aug. 8
Audio-Visual Education (2) Franklin Mathewson
State Teachers College, Plattsburg June 30-Aug. 8
Audio-Visual Aids, Ed 317 (3) Charles T. Smith
State Teachers College, Potsdam June 30-Aug. 8
Teaching Resources Workshop (2) T. Barrington
University of Buffalo, Buffalo June 30-Aug. 9
Audio-Visual Methods in Teaching, SE 475 (2) Alan B. Nicol

North Carolina

East Carolina Teachers College, Greenville July 14-Aug. 22
Visual Aids in Education, Ed 420 (3 qr.) L. W. Hannen
West Carolina Teachers College, Cullowhee June 16-July 19
Audio-Visual Education (3 qr.) C. D. Killian
Women's College, Univ. of N. C., Chapel Hill June 9-20
Visual Aids Worksop (2) Harry Q. Packer

North Dakota

State Teachers College, Minot June 9-Aug. 1
Audio-Visual Education (4 qr.) E. R. Manning

Ohio

Miami University, Oxford June 16-July 25
Audio-Visual Aids, Ed 517 (3) J. S. Richardson

Oklahoma

Oklahoma A & M College, Stillwater June 1-Aug. 1
Elementary Photography, 203; Advanced Photography, 313 (3 qr. each) Haskill Pruitt
Special Visual Aids Course, 430 (1-4); Problem Course (Workshop techniques, 1-6) J. C. Fitzgerald
University of Oklahoma, Norman June 5-July 31
Audio-Visual Aids, Sec. Ed 209, 410, 411 (2 each) R. W. Fulton-G. D. Holstine-Thurman White

Oregon

Eastern Oregon College, La Grande June 11-July 17; July 29-Aug. 22
Audio-Visual Aids, Ed 435 (3 qr. each term) R. E. Badgley
Oregon State College, Corvallis June 17-July 25
Construction & Use of Visual Aids, Ed 431; Organization & Supervision of Visual Instruction, Ed 531s (3 qr. each) George Eby
Second Session July 26-Aug. 29
Cinematography, Ed 532s; Correlation of Radio Recordings with Visual Education, Ed 533s)3 qr. each) George Eby
Williamette University, Salem June 23-Aug. 30
Audio-Visual Aids in Education (3) Robert E. Lantz

Pennsylvania

Albright College, Reading June 9-July 18
Visual & Other Sensory Aids in Teaching (3) V. C. Zener
Bucknell University, Lewisburg June 23-Aug. 1
Visual Education, Ed 258 (2 or 3) Roy Tanker
College Misericordia, Dallas June 23-Aug. 4
Visual Aids & Sensory Techniques (3) Sister M. Eloise
Dickinson College, Carlisle July 31-Sept. 12
Visual & Sensory Techniques, 51S (1) B. James
Grove City College, Grove City June 16-Aug. 15
Visual Education (3) (Instructor not announced)
Marywood College, Scranton
Audio-Visual Aids (2); Radio (1) Sister M. Sylvia
Pennsylvania State College, State College June 10-Aug. 9
Problems in Visual and Other Sensory Aids in Education, Ed 487a (3) (June 10-27) A. W. Vander Meer
Visual and Other Sensory Aids to Education, Ed 424 (3) (June 30-Aug. 9) A. W. Vander Meer
State Teachers College, Clarion June 23-Aug. 1
Visual Education (1) James Kassel
State Teachers College, Indiana June 2-27; July 14-Aug. 22
Visual Education (2) Both Terms Wilber Emmert
State Teachers College, Mansfield June 2-Aug. 23
Visual Education (2) Cyril L. Stout
State Teachers College, Millersville July 14-Aug. 22 and June 2-July 12
Visual Education (1) Raymond Hovis
Visual Education (1) M. E. Stine
Temple University, Philadelphia June 30-Aug. 8
Audio-Visual Ed I (135s) and II (136s)—2 sections (2 each) Blair Daniels
University of Pittsburgh, Pittsburgh June 18-July 25
Visual Education, 141 (2) Olander-Potter
Problems in Administration of an A-V Aids Program, 142 (2) H. T. Olander

South Carolina

Allen University, Columbia June 9-Aug. 16
Audio-Visual Methods in Teaching (3) Both summer sessions W. E. Johnson-G. E. Nelson

Tennessee

George Peabody College, Nashville June 9-July 16
Workshop in Visual Education (8 qr.)

A Class in a Soviet Union School

Now Available for Your Community!

CHILDREN of RUSSIA

a Julien Bryan Production

This 13 minute, black and white, 16mm sound movie (showing how Russian children go to school, garden, play, parade, visit museums and art galleries, and live in summer Pioneer camps) is NOW AVAILABLE. For rental at a nominal fee consult your Film Rental Library. For purchase write us for a list of dealers in your area.

Write today for a free descriptive pamphlet of the complete list of JULIEN BRYAN PRODUCTIONS ON RUSSIA AND POLAND now available.

1600 Broadway Suite 1000 **International Film Foundation Inc.** **New York 19, New York**

Texas

Abilene Christian College, Abilene — July 21-Aug. 29
Methods in Audio-Visual Education, 364 (3) — G. C. Morlan

Sam Houston Teachers College, Huntsville — June 2-July 12
Administration of Visual Education (3) — Mrs. Oliver
Workshop in Visual Education (3) — Mrs. Oliver-Dr. Montgomery

Southwest Texas Teachers College, San Marcos — July 14-Aug. 22
Audio-Visual Aids to Instruction (3 qr.) — Ruby Henderson

Stephen F. Austin State Teachers College, Nacogdoches — June 4-July 16; July 18-Aug. 2
Visual Aids, 390; Production of Visual Aids, 405 (3 each) — A. L. Long

West Texas State Teachers College, Canyon — June 10-Aug. 17
Audio-Visual Education, Ed 422 (3) — Noble B. Armstrong

Utah

Brigham Young University, Provo — July 21-Aug. 22
Audio-Visual Education (3 qr.) — Clarence Tyndall

Vermont

University of Vermont, Burlington — July 7-Aug. 15
Audio-Visual Aids (3 qr.) — Harry Patterson-Howard Eldred

Virginia

Madison College, Harrisonburg — June 16-July 19; July 19-Aug. 22
Audio-Visual Materials, (3 qr. per term) — Ferne Hoover

Virginia State College, Petersburg — June 23-Aug. 22
Audio-Visual Aids to Instruction, Ed 180 (3) — S. A. Madden

University of Virginia, Charlottesville — Aug. 11-23
Auditory and Visual Materials (2) — Alex Rorer-Edgar Dale

Washington, D. C.

Catholic University of America — June 30-Aug. 9
Visual Aids in Education, Ed S599a (2) — Ellis Haworth-Sheehan
Audio-Visual Aids, Ed S599b (2) — Sister Theresa

Washington

Seattle Pacific College, Seattle — July 21-Aug. 20
Audio-Visual Aids to Instruction, Ed 133b; Religious Audio-Visual Aids, Rel. 133b (2½ qr. each) — Paul Wright

State College of Washington, Pullman — June 23-Aug. 1
Audio-Visual Aids in Education, Ed S161b (2 or 3); Seminar in Instructional Aids, Ed S248 (2-4) — W. G. Gnaedinger and others

University of Washington, Seattle — June 23-July 23
Auditory and Visual Aids in Teaching, Ed 145Sa (2½ qr.) — Alice H. Hayden
Visual Aids for Vocational Education, Ed 128Vb (3 qr.)
(Special course July 24-Aug. 7) — H. N. Miller

West Virginia

Marshall College, Huntingdon — June 21-July 8
Workshop in Audio-Visual Aids in Education (2) — Emory Rexroad

W. Va. Institute of Technology, Montgomery — June 2-July 5
Audio-Visual Aids in Education (2) — Lavada Ratliff

West Virginia University, Morgantown — June 4-Aug. 22
Audio-Visual Instruction, 221 (2) Both terms — Abel S. DeWitt
Cinematography, 251 (2) (July 16-Aug. 22) — H. B. Allen

Wisconsin

University of Wisconsin, Madison — June 20-Aug. 15
Methods in Visual Instruction, Ed 165 (2-3); Visual Education Seminar, Ed 265 (2) — W. A. Wittich
Classroom Use of Radio, Ed 163 (2) — Mr. Engel
Local Production of Audio-Visual Materials, Ed 166 (2-3) — Schuller

Wyoming

University of Wyoming, Laramie — June 23-July 25
Audio-Visual Workshop, Ed 656 (3 qr.) — Mr. Mathews

(Additional listings will appear in June)

Films for CHILDREN

CLASSROOM TESTED

CURRICULUM CORRELATED

10 minute 16mm Sound and Color

ESPECIALLY DESIGNED FOR STUDENT GROWTH

Write for information and prices.

"Pudge"—the story of a dog
"Spic and Span"

"Dining Together"
"Playing Together"

CHILDREN'S PRODUCTIONS

PALO ALTO·CALIF P·O·BOX·1313

Supervised by Hazel Glaister Robertson

BLOWER COOLED
. . . AND LIGHT WEIGHT, TOO

GoldE

TRIPLE-PURPOSE
FILMATIC
Slide and Film Strip
PROJECTOR

3 way use
- For Single Frame Slidefilm
- For Double Frame Slidefilm
- For 2x2 (35mm) Kodachrome or Black and White Slides

- Motor-Driven Forced Air Cooled
- No Rewinding Necessary
- Anastigmat Projection Lens
- Smooth, Sharp Focusing
- Easily Adjustable for Either Horizontal or Vertical Pictures
- Instant Framing
- Manumatic Slide Carrier
- Professional Efficiency
- Rugged—Stable—Portable

The GoldE Filmatic enables you to make the most effective use of *all three* types of still projection material. Can be changed from film to slide showing in a jiffy! Permits use of 300 as well as 200 or 100 watt lamp for more brilliant projection . . . yet safeguards precious slides or film against heat damage. Cooler handling. Complete with carrying case.

GoldE Manufacturing Company
1216-J West Madison Street, Chicago 7, Illinois

News and No

New England Convention—May 24

On May 24 at the School of Education, Boston University, the Massachusetts Teaching Aids Society, Department of Audio-Visual Instruction of the National Educational Association in cooperation with Boston University, Harvard University, and the Massachusetts Department of Education are holding the 15th annual New England Convention in Audio-Visual Education.

Discussions will be held on the following topics: (1) "Standards and Trends in Production of Audio-Visual Education Materials and Equipment"; (2) "Standards and Trends in the Administration of Audio-Visual Education Programs"; (3) "Standards and Trends in the Utilization."

Godbey Elected President, Kentucky SVI

Gordon C. Godbey, assistant director of the University of Kentucky Extension Department, was elected president of the Kentucky Society for Visual Instruction for the coming year at the recent annual convention of the Kentucky Education Association. Tandy Chenault of Maysville High School, Maysville, Ky., was chosen as vice president of the society.

Announcing plans for reorganization during the coming year, Mr. Godbey also revealed that plans for an extensive membership drive are being arranged. A utilization program was presented by the Louisville classroom teachers during the three-day meet.

Mr. Godbey, a native of Troy, Ky., is a graduate of the University of Kentucky with an A. B. degree in 1941. Before joining the University administrative staff he held the position of manager of the D. T. Davis Company, Cincinnati, O., served as principal of Lee County High School, Beattyville, Ky., and headed the Audio-Visual Branch, Training Division of the Lexington Signal Depot.

Illinois Educator Appointed to MPA Staff

Appointment of J. Stanley McIntosh, of Evanston, Illinois, as assistant director of the Department of Educational Services of the Motion Picture Association was announced by Eric Johnston, Association president. The Department is headed by Roger Albright.

Mr. McIntosh will assist on projects being carried out by the Association in cooperation with educators to help develop the maximum educational usefulness of the motion picture, particularly as a teaching tool in classrooms. He was trained for the teaching profession and has served as a school principal in Evanston, Illinois, as assistant superintendent of Cook County Schools, and on the summer faculty of Northwestern University and the State University of Iowa.

Prior to joining the Association, he was with Encyclopaedia Britannica Films in Chicago as associate in research and production of educational motion pictures. He assisted in making Encyclopaedia's recent release, *Atomic Energy*.

arNotes

Chicago Film Festival—June 2 to 6

The Film Council of America, in cooperation with various civic organizations using nonfiction films, is sponsoring a Spring Film Festival in Chicago, June 2 to 7 at 84 East Randolph Street. The purpose of the Festival is to acquaint civic leaders, teachers, audio-visual directors, and others with the variety of non-fictional material available in 16mm films. A different area of learning will be covered each day, and the program will be repeated twice in the afternoon and twice in the evening.

On Monday, June 2, a group of films in the Fine Arts will be screened; on Tuesday, films in the Social Sciences involving inter-group relationships; on Wednesday, films in the Natural Sciences; on Thursday, world geography; and on Friday, languages with special emphasis on French and Spanish. The newly formed French Film Society and the Chicago Scientific Film Society have assisted in selecting films related to their respective fields. Persons desiring details of the festival program may write to Wesley Greene, Chairman, Festival Committee, 84 East Randolph St., Chicago 1, Illinois.

Illinois State Library Adds Stereoscopic Photos

The Art Department of the Illinois State Library has added three-dimensional color photographs and modern stereoscopes for viewing them to its loan services. Schools, churches, and community groups as well as individuals in the State are invited to make use of this service.

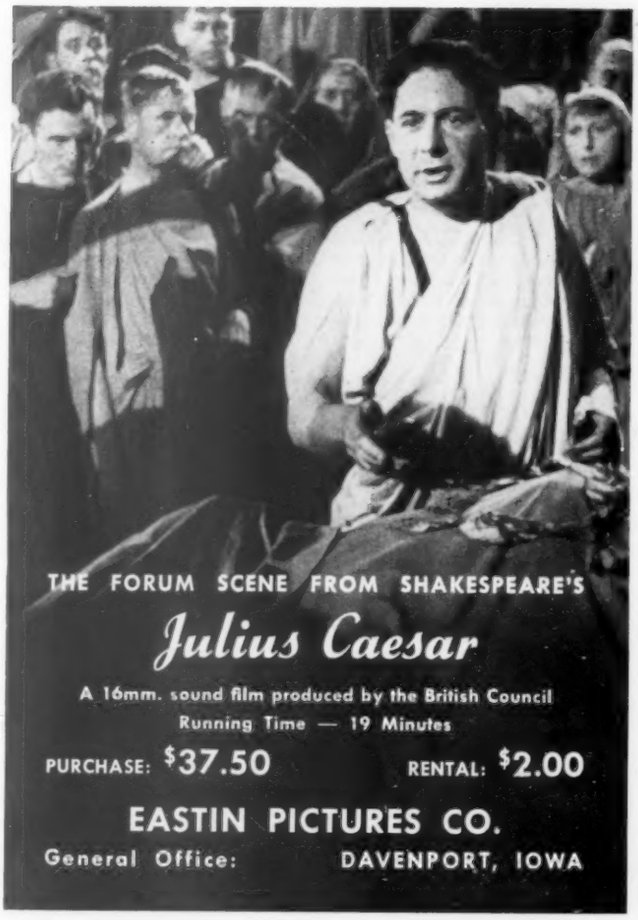
Audio-Visual Awards to Schools

Dr. John E. Dugan, President of the National Education Association's Department of Secondary Teachers, has announced that the Department will present Audio-Visual Awards at the end of the academic year 1947-48 to schools and colleges doing outstanding work in audio-visual education.

"Pilot" schools in a series of states from coast to coast are being selected to compete for the awards. To qualify, schools and colleges must have a majority of teachers at all grade levels making curricular use of audio-visual materials of various types. After the year 1947-48, institutions receiving awards will serve as demonstration centers for the advancement of audio-visual methods in teaching.

In addition to receiving "glory' in the form of "oscars," winning schools will be eligible for awards of new equipment and materials, including projectors, screens, films, etc.

The project is under the supervision of Dr. William Lewin of Weequahic High School, Newark, New Jersey, chairman of the Department's Advisory Council. Application forms for participation in the awards may be obtained by addressing Dr. Lewin.


THE FORUM SCENE FROM SHAKESPEARE'S
Julius Caesar
A 16mm. sound film produced by the British Council
Running Time — 19 Minutes
PURCHASE: $37.50
RENTAL: $2.00
EASTIN PICTURES CO.
General Office: DAVENPORT, IOWA

SIX BIG REASONS *for selecting...*

HOLMES
Sound-on-Film PROJECTORS

1) Brilliant, flawless film projection.
2) Distinct, bell-like sound reproduction.
3) Smooth, silent ball-bearing mechanism.
4) Large 10-tooth sprockets on 16mm machine.
5) Quick and simple threading.
6) Long life — negligible operating and maintenance cost.

HOLMES
PROJECTOR
COMPANY
Manufacturers of 16mm and 35mm Sound-on-Film Projectors for over 25 years to Dealers and Users
1813 ORCHARD ST. CHICAGO 14, ILL.

RFA

RFA Exclusives
Outstanding Films

For Churches, Schools, Clubs

WE are proud to offer for general distribution **Marie-Louise** and **The Forgotten Village** as exclusive distributors for Arthur Mayer and Joseph Burstyn, Inc., New York City. For other outstanding cultural and religious films see the new 96-page RFA catalog, free to film libraries and dealers.

MARIE-LOUISE	The 1945 Academy Award winning Swiss film praised by New York critics as one of the best films about children in recent years. Beautiful photography; heartwarming story.
THE FORGOTTEN VILLAGE	Beautiful documentary film with moving story of life in a remote Mexican village made by John Steinbeck. The high adventure of a boy's struggle against ancient superstition in the cause of modern medical science.

Other Important New Releases:

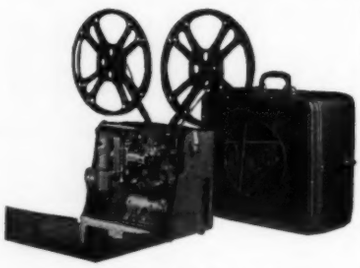
THE WAY OF PEACE	Awe-inspiring color film presenting Christianity's defense against the Atom Bomb. Available on contract basis.
HEART OF INDIA	Exceptional color film good for mission studies and forums on social problems.

Two new British Information Services films:
HISTORIC ST. PAUL'S . . . SHRINE OF A NATION

For religious and cultural films, write the specialists in the field

The Religious Film Association, Inc.
Department E,
45 Astor Place, New York 3, N. Y.

For
PERFECT SOUND PROJECTION
It's the New Victor 16mm. Sound Projector
Easy to set up and operate. Equipped with many new operating features.
Film library of over 2,000 subjects available for rental.



Send for Latest Catalogue

Ray Swank, Pres.
SWANK MOTION PICTURES, INC.
614 N. Skinker Blvd.
ST. LOUIS 5, MO.

FOR SCHOOLS AND CHURCHES
16MM Sound Films
Big and Varied Selections of Educational, Religious, and Entertainment Subjects
Also
The Latest 16MM Projectors, Screens, Darkening Shades—All Visual Aid Equipment and Supplies
WRITE FOR CATALOGUE AND PRICES
SOUTHERN VISUAL FILMS
686-9 Shrine Building Memphis, Tennessee
Tel. 8-4870

Tri-State Audio-Visual Conference

A particularly successful audio-visual conference was held recently in Evansville, Indiana, under the sponsorship of the Evansville College and Public Schools, Indiana University, and Vanderburgh County Schools.

Miss Margaret Hudson, Director of Audio-Visual Education, Richmond (Va.) Public Schools emphasized the importance of audio-visual instructional materials and, with appropriate illustrative anecdotes, encouraged the teachers to make wider use of these materials. She also indicated the value of audio-visual materials in caring for individual differences commonly found in the classroom.

Dennis Williams, Director of Distribution for Encyclopaedia Britannica Films, discussed the type of education which is necessary for the establishment of "one world," and by reference to teaching situations, he indicated the role that these materials could play in enriching the curriculum.

Wesley Greene, International Film Bureau, John L. Hamilton, British Information Services, and Carl F. Mahnke, Vocational Guidance Films, discussed plans for film production and showed a number of recently released films. Miss Ann Hyer, Audio-Visual Center, Indiana University, demonstrated with a 6th grade class the use of the sound motion picture, *What Makes Rain*. Demonstrations of the use of opaque projectors, wire recorders, filmstrips, lantern slides, graphic materials, and the micro-projector were carried out on the second day of the conference.

Mr. L. C. Larson, Director Audio-Visual Center, Indiana University, spoke on "The Role of the Film in Adult Education." Religious education by means of audio-visual materials was covered by a panel which included Carolyn Guss, Associate in Selection, Audio-Visual Center, Indiana University, chairman; Armin Limper, Director of Religious Education, St. Lucas Church; Sam Medlicott, Director of Y. M. C. A.; H. C. Paulson, Executive Secretary of Boy Scouts; Freda Peters, Executive of Y. W. C. A.; Kenneth B. Thurston, Supervisor of Audio-Visual Education, University School; R. Dale Tennison, Cynthiana High School; and Charles W. Tyrrell, Director of Religious Education, First Presbyterian Church.

Films and Recordings on Your Library Card

Books and magazines in the Cincinnati Public Library have some new allies. Recordings, films, filmstrips, and standard 2" x 2" slides are supplementing the traditional book and are being loaned like the book, without charge on a library card. The library's collection includes such classic documentary films as *The City* and *The River*. Projectors for showing the slides are available from the library on payment of a small rental fee.

New Hampshire Audio-Visual Meeting

Last month a 150 educators and teachers of New Hampshire met to hear Dr. Abraham Krasker, Boston University speak on "The Values and Uses of Audio-Visual Aids"; to see Miss Isabelle Dionne demonstrate handmade lantern slides; and to listen to Dr. Edgar Fuller, State Commissioner of Education; Dr. Lloyd

New 1947 RADIANT Screens make all pictures look better . . . !

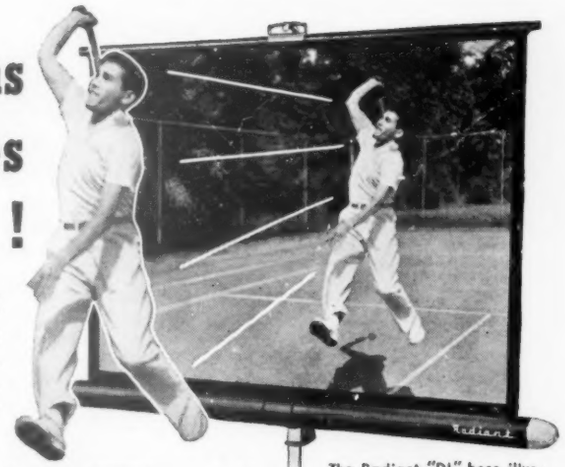
Project your motion pictures and slides on a screen which makes them fairly "POP OUT" into the room with you. Thrill to sharper, clearer black-and-white pictures . . . richer, more vivid color shots. Such performance is the result of the Radiant "Hy-Flect" Screen surface . . . thousands of tiny glass beads set in the snow-white plastic screen surface—glass beads that *reflect* light, never absorb it. You get this in New 1947 Radiant Screens . . .

Plus all these Wonderful Exclusive New Features

1. Automatic Leg Opening (Pat. Pending)
2. Screen Leveller (Pat. Pending)
3. Shakeproof Safety Catch
4. Feather Touch Adjusting Handle (U. S. Patent)
5. Double-Action Auto-Lock (Pat. Pending)
6. Built-In Shock Absorbers (Pat. Pending)
7. Automatic Leg-Lock
8. Rubber-Ball Tripod Feet
9. Triangular Steel Tube Construction
10. Automatic Leg Adjustment
11. Finger Grip Carrying Handle
12. Streamlined Design and Duo-color Scheme

All pictures look better . . . when projected on the new, brilliant, instantly adjustable 1947 Radiant Screens.

RADIANT
BETTER SCREENS FOR BETTER PROJECTION



Send for FREE Screen Guide
"Secrets of Good Projection," a 32-page booklet, gives proper screen sizes, correct projection lenses, tips for improving projection and many other valuable facts. Mail coupon for your FREE copy.

The Radiant "DL" here illustrated is portable, sturdy, compact, easily set up, quickly adjustable. The Radiant line includes Wall, Ceiling and Table Models in sizes 22" x 30" to 20 feet by 20 feet and larger.

SECRETS OF GOOD PROJECTION

Radiant Manufacturing Corporation
1215 S. Talman Ave., Chicago 8, Ill.
Send me FREE copy of "Secrets of Good Projection"—also circular showing complete line of Radiant Portable, Wall, Ceiling and Table Screens.
Name
Address
City Zone State

Young, President of Keene State Teachers College; and Dr. Howard Jones, President of Plymouth State Teachers College. Mr. Robert Boyd of the Plymouth Teachers College demonstrated the use of the science film.

Safety Education

Only 36 credit courses in safety education are to be given this summer, according to a report of the National Higher Education Safety Committee in *Safety Education*. In spite of the increased interest in safety, this record is poorer than the 1946 record, when 35 institutions reported 44 credit courses. In 1941, the last pre-war year, 82 institutions offered such courses. The field of "safety" is one in which visual materials play an especially important role with many motion pictures and filmstrips available.

Chart and Graph Service

Ohio State University has a unique service for the benefit of its professors: a chart-and-graph picture service which delivers painted or drawn illustrative material for use in classroom discussions on difficult or abstract areas of knowledge. The service is manned by a full-time staff artist, part-time student artists, and a professor's wife. The service is administered by the university's audio-visual materials committee under the direction of Dr. Edgar Dale and Dr. Norman Woelfel, Bureau of Educational Research.

Montana Conference

A special Audio-Visual Aids Conference will be held at the University of Montana, Billings on July 10, 11, and 12. Dr. Melvin Brodshaug, Vice-president of Encyclopaedia Britannica and Harry K. Norton, State Supervisor of Visual Aids for Montana will speak. Equipment manufacturers will hold exhibits.

"Motivation" and "Participation"

(*Concluded from page 274*)

existing film material. With film scripts specifically designed to permit integration of these devices with the factual presentation, it is quite likely that the devices would contribute appreciably more than was shown in the present instance.

B. *Implications for Users of Existing Educational Films.*

The results of the study—particularly those bearing on the effectiveness of participation questions—suggest that teachers may use existing teaching films to greater advantage by interspersing such questions between sections of a film. The results obtained with the additional group to whom the film was shown twice also help to document the advantage that can be produced by the frequently used practice of showing a film more than once. However, the way in which this may most effectively be done remains a problem for further investigation, particularly since in the present study the double showing of the factual material alone was found to be no more effective than a single showing supplemented by the participation questions.

3 Filmstrips on Christian Courtship and Marriage

Here is helpful guidance for young people in an important area of living. Visualized with photographs and drawings. Gay, humorous scripts from a wholesome, Christian point of view. Non-denominational.

BOY MEETS GIRL
BOY DATES GIRL
(Title registered U. S. Patent Office by Scholastic Magazines)
BOY MARRIES GIRL

Each film, 40 frames and script, $2.50

Order from your visual aids dealer

Church Screen Productions

5622 ENRIGHT AVE., ST. LOUIS 12, MO.

35MM. SCIENCE SLIDE FILMS
MADE BY TEACHERS FOR TEACHERS
BIOLOGY MICROBIOLOGY GENERAL SCIENCE PHYSICS CHEMISTRY
Descriptive Literature Sent on Request
VISUAL SCIENCES, 599E Suffern, New York

16mm Sound Films
Features and shorts
Educationals
March of Time
Music Appreciation
Cartoons, etc.
LEWIS FILM SERVICE
(Dept. of Lawrence Camera Shop)

Send for Free Copy
Summer — Fall
Edition
1947
Catalog
Rental Film
P.O. Box 1597
Wichita 1, Kansas

RADIO-MAT
TALK from your screen WITH your quickly TYPEWRITTEN MESSAGES
50 RADIO-MATS $1.50
White, Amber or Green.
Accept no substitute.

MAKE YOUR OWN
TYPEWRITER SLIDES
Use Radio-Mats—Regular Size 3¼"x4" or the NEW DUPLEX 2"x2"
on sale by Theatre Supply Dealers
Write for Free Sample
RADIO-MAT SLIDE CO., Inc., Dept. V
222 Oakridge Blvd., Daytona Beach, Fla.

Sound Programs
—$4.00—
New prints . . . Large Selection
BRONXVILLE FILM CENTER
34 Palmer Ave. Bronxville, N. Y.
Free Catalog
PROJECTORS - EQUIPMENT - ACCESSORIES

YOU ARE **MISSING PLENTY**
IF YOU HAVEN'T OUR
8-16mm SILENT and 16mm SOUND **CATALOGS**
Chock Full of Film Subjects You Need
WE CARRY A COMPLETE LINE OF MOTION PICTURE EQUIPMENT
FOR SHOWING, TAKING AND LABORATORY. TRADES ACCEPTED
MOGULL'S 64 W. 48th St. NEW YORK, N.Y.

WANTED—Stimulation and Coordination

(*Concluded from page 264*)

let this take the place of the special committees in the school. The solution is more than bringing a visual expert to the school and having him talk and demonstrate. There is need for a continual awareness on the part of the teachers, and this can best be developed when certain teachers are responsible for keeping their colleagues active.

The Bulletin Board

The possibilities are many and varied for each of the proposed committees. A little planning and organization could do wonders with the typical school bulletin board. Very few teachers are aware of the several simple techniques that add to the effectiveness of blackboard illustrations. Little has been done, generally speaking, to enlist the aid of local merchants in obtaining educational displays of materials, processes, and products. Most teachers know little or nothing about the simple methods that can be used to make enlarged and colorful charts.

These are merely typical avenues open to the individual committees. A host of others could be added. To be sure each of the above techniques or possibilities has been described in some textbook or article at some time. They are not new. They are merely waiting to be demonstrated and used.

It should be repeated that even more important than the physical aids is the use to which they are put. This would be a major function of each committee aided by the principal in his supervisory and coordinating capacity. With proper stimulation and direction, healthy competition could be engendered within the faculty—not to make bigger and gaudier materials but to make learning easier and more effective. What could be a better objective for a school system? What is a better means for getting a group of teachers doing something about the improvement of instruction?

One final suggestion seems necessary to insure the success of such an approach. Perhaps it should have been mentioned at the outset since it is primary. Learning requires activity. We learn to do so by doing. Though this may appear trite, it is in large part the secret, if there is a secret. The committees must experiment; they must try different things; they must actually enlarge the drawings, or arrange the bulletin boards or show the motion pictures, or make the models. Then they must be held to account for their activities. They must keep the other teachers informed. They must help all who require assistance. They must be encouraged. Perhaps one afternoon and evening each month could find all of the teachers in the shop, art room, science lab, or regular classroom, making, reviewing, or discussing instructional aids. It would be informal. It would be interesting.

These paragraphs have contained the outline of one approach. Other methods might be equally successful. The formula will apply in varying situations. The salient point is to bring all of the teachers into the picture. This requires *stimulation* followed by *coordination*. You in audio-visual education must get to the principals, who must get to the teachers, who must get the job done.

A Professional Study in Audio-Visual Education

(Concluded from page 253)

Unit VII. **Projection Apparatus for Motion Pictures.**

The outcome of this unit is to make the student proficient in the selection, care, and operation of the 16mm motion picture projector. The student is required, under supervision of the instructor, to project selected films for preview by the class. The proper care and storage of films are also emphasized.

Unit VIII. **Evaluating Projected Materials.**

The enumeration of criteria for evaluating educational motion picture films, lantern slides and filmstrips is the objective for this important unit. Further study of their proper use as aids in teaching is made. A large number of motion pictures selected by the members of the class are previewed. Each student is required to prepare a teaching unit in which the various visual materials studied so far are utilized helpfully.

Unit IX. **Auditory Equipment.**

The outcome of this unit is to acquaint the student with the use of the different types of auditory equipment such as the radio, the phonograph, the sound recorder and the public address system. Their place as aids in teaching is outlined and discussed carefully.

Unit X. **Source of Materials.**

The outcome of this unit is to put the student in touch with the various sources of both free and rental aids. A selected compilation of current materials is made by each student, suited to the subjects or grades in which each is teaching or planning to teach. A collection is made of selected free materials for continuing reference.

Summary

The special talents and experiences of individual students in the group are utilized to enrich the class discussion and exercises. Individual conferences on special problems and projects with the instructor are encouraged. Provision is made for exchange of materials among the class members. In addition, each member assembles a file of information and a working kit of materials to aid him in his actual work in the classroom.

Such a course as outlined above should serve to give the administrator and instructor alike a fresh assurance that he or she understands the intelligent use of audio-visual materials in teaching and learning. He can move forward with constructive plans, confident that he is on reasonably sound ground.

Moreover, it will enable careful and progressive planning to enrich the teacher's everyday classroom efforts, thus giving added satisfaction in a task better done than without the experiences and insights gained in a course of this nature.

ERRATUM

The name of W. Robert Dixon, University of Michigan was unfortunately omitted from the article, "Improving Adult Reading Through Visual Aids." Mr. Dixon was co-author of this very excellent article, and his name should have appeared as such. The article appeared in the April issue of EDUCATIONAL SCREEN on pages 195, 196 and 197.

ANNOUNCING...

TWO NEW AND UNUSUAL EDUCATIONAL FILMS

Hacienda IN OLD MEXICO

One hundred years into the past by horseback! Beautiful Hacienda San Carlos is eight days from the nearest point of civilization over rough mountain trails. Built more than a century ago, it has been handed down from generation to generation with almost no change. This Hacienda exists today as it did in the past, producing its own food, clothing, and shelter, without modern aids. Even the oxen drawn plow is made of wood in primitive style. Here is a startling contrast to our civilization of today, only a few hundred miles away in our neighbor republic, Mexico. This picture, highly interesting to young and old, is excellent for lower elementary grade study of community life. Simple, primitive, easily understood methods of wool processing, weaving, and butter and cheese making are depicted.

This film is one-reel, 16mm. Kodachrome. Both photography and sound are of excellent quality.

TIN FROM THE MALAYAN JUNGLE

This picture deals with tin, that world important, commonplace commodity which one meets at every turn in our modern way of life. Filmed in Malaya, a major source of the world's tin supply, it clearly depicts modern tin prospecting and mining methods. One high point is the construction of an enormous dredge in the Malayan jungle from parts shipped from all parts of the world. The interdependence of the nations of the world is demonstrated in this picture. Finished manufactured goods are shown in use in the Malayan jungle helping in the production of a metal highly important to the whole world. The social aspects, showing how people of different nationalities work together to produce this important commodity, are well emphasized. This picture is a valuable social studies document. One-reel, 16mm., black and white.

Write for prices and further information regarding these and other instructional films.

HOLLYWOOD FILM ENTERPRISES Inc

Educational Division

6060 SUNSET BLVD. • HOLLYWOOD 28, CALIFORNIA

AUDIO-VISUAL TRADE REVIEW

Equipment

International Exhibition of Modern School Equipment

The Belgian Minister of Education has decided, as part of a campaign of rebuilding and modernization of Belgian schools and reformation of teaching methods, to organize an International Exhibition of Educational Equipment.

This Exhibition will be held from the 22nd of June to the 21st of July 1947 and will therefore coincide with the World Festival of Film and Fine-Arts and other important cultural events.

It will take place in one of the largest and most modern State-Schools of Brussels. It is hoped that a large number of exhibitors of all kinds of educational material: books, scientific apparatus, laboratory equipment and glassware, cinema apparatus, epidiascopes, records, radio-receivers, and even television will take part, together with Belgian and foreign firms.

There will be a full programme of demonstrations, auditions, projections, lessons and lectures, showing the use of different forms of educational equipment.

In order to allow the Executive Committee to take all necessary measures in good time and to proceed to the selection of materials answering fully the aim of the Exhibition, it is of importance to mention in detail and to describe briefly the proposed objects and the areas and space required for their exhibit.

Applications must be addressed immediately to: Ministry of Education, (Exhibition 1947—Eximadim), 44, Rue de Louvain, Brussels.

RCA's 16mm Story

Sixteen years ago RCA introduced the first 16mm sound film projector. Celebrating the occasion as the "Sweet Sixtenth" anniversary of 16mm sound, RCA reveals for the first time, the step-by-step development in its laboratories which led to the present 16mm sound projector.

First to overcome, in the early thirties, what was then commonly considered the insuperable obstacle of putting sound on the narrow 16mm film, the company went on to score most of the significant "firsts" in the 16mm industry. These included the introduction of film with a single row of sprocket holes and the engineering of the first projector designed to use such film, the development of a simplified film-threading arrangement which solved the problem of film damage; the development of the now-universal dynamic speaker and the closed-cavity speaker case which made satisfactory response at low as well as high frequencies possible; and the cylindrical lens, sound-reproducing optical system which permits the use of a low-power exciter lamp in 16mm projectors.

The first 16mm sound projector, the PG-38 (illustrated), was developed by RCA in 1931. Behind it lay years of pioneering effort aimed at solving the many problems, optical, photographic, electronic and mechanical which plagued photographic sound recording. RCA's first innovation was 16mm film with one row of sprocket holes which reserved the other side of the film for the sound track. In cooperation with the Eastman Kodak Company, the film was presented for standardization to the Society of Motion Picture Engineers and, after being adopted as the American standard, was later made world standard.

ROBERT E. SCHREIBER, Editor
Audio-Visual Center
The University of Chicago

RCA's First 16mm Sound Projector (1931)

RCA's first 16mm sound projector introduced in 1931 solved the basic problem of 16mm sound so thoroughly that it inadvertently led to a peculiar international incident that eventually involved the high diplomatic machinery of the League of Nations itself. Viewing the newly born RCA projector, the Germans, who had been very much in the 16mm sound steeplechase, abandoned their own efforts and adopted the principles incorporated in the RCA projector. However, in picking up the diagrams as published in the journal of the Society of Motion Picture Engineers, the eager Deutschers interpreted one small detail backwards. The result was fantastically exhibited at an early exposition in Paris when it was revealed for all the world to behold, that the German-adapted projectors ran the titles of our standard 16mm film backwards! Likewise, German-made film run in our projectors showed the titles as though seen in a mirror.

Unwilling to junk their huge investment in 16mm sound projectors, the Germans refused to bow to the standards set up on the basis of the American made equipment. After preliminary jockeying in the Educational committee of the League of Nations, the issue was carried to the International Standards Association where the problem was finally solved by appointing the Germans as secretariat of the committee. This "neutralized" the Germans and judgment was inevitably rendered in favor of the American equipment.

I C S Presents ITS
1947 MOVIE LINE UP!
More than a thousand features, the best and latest in non-theatrical entertainment is now available thru I. C. S.—specializing in the better type of 16mm movie programs and BIG NAME pictures and stars—Unexcelled winners guaranteed to keep your audience entertained and thoroughly delighted. Send for our 1947 catalog today!
THE MARK OF MERIT IN ENTERTAINMENT
INSTITUTIONAL CINEMA SERVICE
1560 E. Broadway New York, N. Y.

COLOR
WITH YOUR CAMERA
Take color pictures with your present camera. Essenkay adapter kit consists of mask and film spool extensions for using Bantam (828) color film. Easy to install and remove. Enjoy the extra fun of color.
To Fit These Cameras
Argoflex - Rolleiflex - Rolleicord - Super Ikonta B and BX-Ikoflex - Korelle Reflex - Ciroflex - Wirgin Reflex - Super Sport Dolly - Speedex - Kodak Duo 620 Exacta and other 120 and 620 size cameras.
NOW ONLY $4.75 SEE YOUR DEALER

BURKE & JAMES, Inc.
321 So. Wabash Ave., Chicago 4, Ill.
SINCE 1897

In 1933 and 1934, improved models of the original RCA 16mm sound projectors were placed on the market, and in the latter year, RCA further improved 16mm sound by designing an optical reduction printer that made it possible for film-processing laboratories to make 16mm prints from 35mm negatives. This produced 16mm prints of finer quality than the "re-recording" method then in general use for making 16mm sound records from originals on 35mm film.

RCA engineers broke the back of another problem that had been plaguing the 16mm industry. This was damage to film in 16mm projectors. Casting previous threading arrangements aside, RCA engineers designed a much simplified threading arrangement and incorporated it another new model of the RCA projector. The new arrangement featured large 16-tooth sprockets and passage of the film in wide curves and long flowing lines to end crimping and tearing.

The introduction of a newly improved projector, the PG-170, by RCA in 1939, was followed in 1940, by the Mills Novelty Company selecting this projector for use in a large-scale, coin-operated motion picture venture.

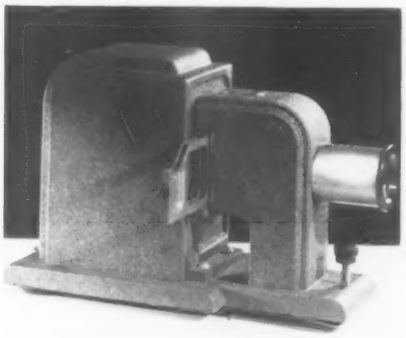
In 1942, the RCA 16mm sound projector donned the olive-drab of the Armed Forces and went to war. As models PG-200 and PG-200A, it saw global service with both the Army and the Navy. Durthe war years, the unusual requirements of field use led to another step forward in 16mm sound with the perfection of the "closed-cavity" loudspeaker, a development that had been simmering not very successfully on the scientific fire for almost two decades. Rugged conditions imposed on 16mm sound equipment had brought a request from the Army Signal Corps for a loudspeaker, weather-tight, smaller sized and which would improve the radiation of lower tones. Overcoming the problems of "cavity" resonance, RCA technicians by 1943 had fulfilled the Army's request.

Today, looking back over 16 years of dramatic progress in 16mm sound film projection, RCA's 16mm equipment section is even now readying equally important developments based on know-how gained in the war years.

B. & L. Miniature Slide Projector

The Bausch & Lomb 2" x 2" Slide Projector is again on the market. This popular miniature slide projector is making its appearance with a number of improvements—two of which are a new projection lens and a new slide carrier.

This model establishes new standards for brilliant, crisp, sharply defined screen images in miniature slide projector performance. In actual screen tests, the projector, using a 150 watt lamp, delivers from 26% to 120% more light in foot candles on the screen.



Bausch & Lomb Projector

The body of this projector is designed for easy accessibility to the lamp—and pleasing appearance. Both the metal chimney and the lamphouse are easily removed—merely by sliding upward—no screwdriver is necessary.

A companion for this miniature slide projector is the carrying case which is sturdily constructed, covered with pebble grain leatherette, and fitted with chromium plated hardware. Space is provided for approximately 25 glass covered slides (about fifty paper mounts) at one end of the case.

Movie Kodaguide

A simple, new exposure guide for the movie maker—the Movie Kodaguide—has just been announced by Kodak. Similar in format to the internationally famous Snapshot Kodaguide, the new Movie Kodaguide covers practically all movie-making situations. It provides an easy method of calculating correct camera settings for the exposure of Ciné-Kodak black-and-white films and of Kodachrome Film outdoors and indoors with Photoflood Lamps.

Three ways to...multiply instructor's time
...increase teaching effectiveness

The SoundScriber method simplifies language instruction and makes it more effective because:

1. It permits additional students to have individual instruction.
2. It provides countless hours of self-instruction for the student.
3. It enables the instructor to do more corrective work with the individual student without requiring any more of the instructor's time.

Because SoundScriber is an entirely *electronic* device, every word is recorded with radio-like clarity. The flat, unbreakable SoundScriber disc holds up to 30 minutes of recording; costs only a few cents. Discs handle and file like a sheet of paper; can be played back a hundred or more times. For student drill purposes, electronic controls make possible instant and precise repetition of words or phrases; by this means the instructor drives home his point, and by the same means the student records and checks his own pronunciation, diction and usage.

With SoundScriber both instructor and student work more effectively during drill periods. Actual use in schools, colleges and universities is a tribute to its effectiveness.

Ask for material telling how leading schools, colleges and universities use SoundScriber to meet the problem of increased enrollment in language classes.

Use SOUNDSCRIBER electronic disc recorder

The SOUNDSCRIBER CORPORATION, Dept. ES-9, New Haven 4, Connecticut

NAME_____ DEPARTMENT_____

SCHOOL_____ ADDRESS_____

Kolograph 16mm Projector With Intermittent Sprocket

A new 16mm sound film projector featuring "Rock-Still" pictures made possible with a novel intermittent mechanism has been released by the Kolograph Corporation, 223 West Maryland St., Indianapolis, Indiana, is announced by Lawrence D. Kohlmeyer, president of the firm.

No newcomer to the sound projection field, having built the first 35mm sound projector for the famous Dr. Lee DeForest in 1916, Mr. Kohlmeyer states that his latest development, the "Rock-Still" intermittent (which runs quietly and is permanently oiled) is the foundation around which the new unit has been designed. The intermittent is guaranteed for life against all defects and wear and, it is claimed, prevents most film wear and avoids torn sprocket holes.

Special development of the cooling system permits the instrument to be used with a 1250-watt lamp, without burning the film or causing appearance of the well-known "door-knob" on the bulb.

Designed for use from either 115-volt ac or dc source, the projector features a 2" coated lens, f 1.6, as standard equipment but the lens mount will accommodate any other type or size. When necessary, sprockets may be easily changed, and a simple screwdriver is the only tool required. The condenser system is especially designed with a larger diameter lens than has ever been used in 16mm work.

DeVry RS-ND30 Back On the Market

The well-known DeVry Professional Model RS-ND 30 is now in production in the Chicago shops. Highlighted by the powerful 30 watt amplifier, the RS-ND 30 also features coated light optics, motor rewind, automatic loop setter, dual exciter lamps, "hum-free" exciter supply, dual sound stabilizers, floating power, and other characteristic DeVry features.

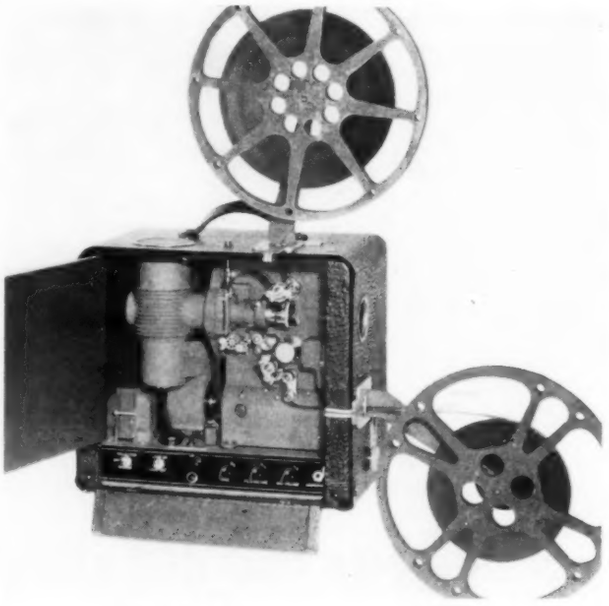
New Low-Priced Portable Screen

To satisfy the demand for an economically priced screen, especially for the 8mm field and the slide market, Radiant Manufacturing Corporation has designed a new lower priced tripod model which will be known as the Model "Q".

The features of this newest Radiant screen include a self-locking lowering and raising device on the extension rod, for easy, instantaneous adjustment in screen height.

This new tripod model was designed for the consumer who is looking for an outstanding projection screen within range of every pocket. It is manufactured in the 30 x 40 and 40 x 40 size to accommodate distances of between 10 to 15 feet between projector and screen.

For further information write to the Radiant Manufacturing Corporation, 2627 Roosevelt Road, Chicago, Ill.



New Kolograph 16mm Projector

G. E. Exposure Meter Accessory

A means of measuring higher levels of illumination through the use of three new clip-on type multipliers has been announced by the General Electric Company. These multipliers will extend the range of all DW-48 and DW-58 exposure meters up to 7000 foot-candles. To use the multipliers on G-E exposure meters it is only necessary to remove the hood from the meter and clip on the multiplier. This method of measuring exposure is known as the "incident-light" method. The incident-light multipliers are available in three ratios which will measure light up to 700, 1400, and 7000 foot-candles respectively.

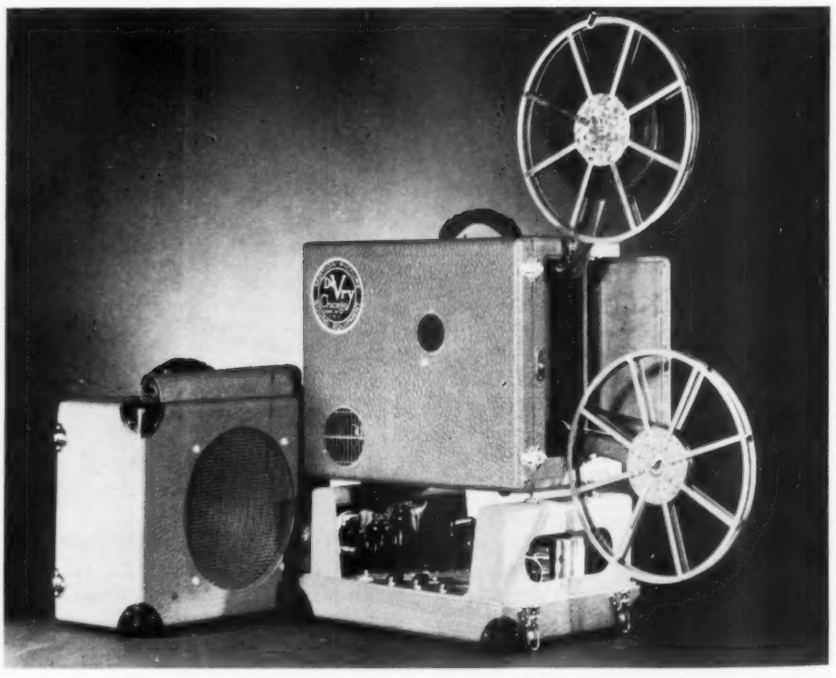
Television

EBF On the Air

A bright future for the use of educational motion pictures on television programs is seen in the Encyclopaedia Britannica Films Science program on the United States Rubber, "Serving Through Science," telecasts over Dumont television stations in New York and Philadelphia.

Two important conclusions are revealed by the survey of listeners to the telecasts conducted by Television Magazine, according to C. Scott Fletcher, president of E.B. Films. "Adults are eager to learn and want information, and Encyclopaedia Britannica Films, although they are professionally created to be used by teachers as an integral part of the school curriculum, also enjoy unusual interest among adults."

Instructional films will undoubtedly play an increasingly important part in future television developments, Fletcher predicted. The high cost of producing television shows, in comparison with radio, precludes the airing of only "live" programs. The use of films is the best way of filling sustaining television time.



DeVry Professional Model RS-ND 30 Available

Slidefilms and Slides

■ **PUBLIC AFFAIRS COMMITTEE, INC.,** 22 East 38th Street, New York has released Public Affairs Filmstrip Packet No. 3—*Your Stake in Collective Bargaining.* This was produced in cooperation with the Twentieth Century Fund research Foundation and stresses the effect on the public of the day-to-day workings of collective bargaining. Six recommendations are offered for better labor management relations: (1) Labor and management must learn how to settle matters between themselves without calling on the government. (2) Collective bargaining contracts should be flexible. (3) More organizations of employers to negotiate with unions, not to combat them. (4) Management and union should explore together advantages of industry-wide collective bargaining. (5) Democracy works both ways in good collective bargaining. (6) Willingness to employ impartial experts is a sign that collective bargaining is growing up. Original cartoons and drawings for the filmstrip were prepared by artist Stanley Meltzoff; photography, by United Productions of America.

■ **ACADEMY FILMS,** 1448 West 61st St., Los Angeles 44, California announces the release of three filmstrips and also 2x2 slide versions, which have been taken from motion pictures of the same names, described under "Current Film News."

Circus people (color and black-and-white)

Circus Animals (color and black-and-white)

Water Supply (color and black-and-white)

Transcriptions and Recordings

■ **RCA VICTOR,** Camden, N. J., has issued a second volume of folk songs and ballads by youthful Susan Reed (M-1107). It is certainly true that today's students should hear gentle-voiced Susan sing these old songs which have been handed down by mouth from generation to generation. Susan learned these early Anglo-American melodies one by one from such folk enthusiasts as Carl Sandburg. *Greensleeves* was mentioned twice by Shakespeare in *The Merry Wives of Windsor.* Others include *Danny Boy; Mother, I Would Marry* (Irish); *Black Is the Color . . .* (Celtic); *I'm Sad* (mountain blues). Every school needs a collection of early folk music.

Brighten your DVBS...

"Teach Them with

CHURCH-CRAFT

BIBLE SLIDES *in* NATURAL COLOR

• Intensify interest in your DVBS classes by using dynamic natural-color slides depicting stirring stories from the Bible. Over 300 Bible slides comprising 45 complete stories and more than 100 hymnslides in simple color now available.

Write your dealer for a FREE list of Church-Craft Bible slides and hymnslides in natural color.

Contact Your Dealer Now

Prompt action will assure you of obtaining a full set of these powerful teaching aids for your visual library and this summer's DVBS. All Church-Craft slides are 2 x 2 inches in protective Glass Binders. Bible slides, 60 cents each; Hymnslides 50 cents each.

Trade Mark Reg. U. S. Pat. Off.

CHURCH-CRAFT PICTURES, St. Louis 3, Mo.

Current Film News

State Department Newsreel For World Distribution

A unique kind of international newsreel, narrated in 24 different languages and distributed to more than 52 countries outside the United States, goes into production this week at RKO Pathe, it was announced today by Hamilton MacFadden, Associate Chief of the International Motion Picture Division, Department of State.

Titled *The News Magazine,* the one-reeler will be released by the State Department's Office of International Information and Cultural Affairs. Unlike the conventional type of motion picture newsreel which emphasizes spectacular occurences, *The News Magazine* will present pictorial events that influence and reflect the lives of all in the United States.

"It is designed to give the rest of the world a better understanding of America," MacFadden said.

The new newsreel will be under direction of Jack Connolly, Newsreel Liason for the International Motion Picture Division, Department of State, and former well known newsreel executive.

Heading *The News Magazine's* staff are editor Harold Bonafield and script editor Robert Youngson, both veterans of many years on Pathe News. The vast picture gathering facilities of RKO Pathe, plus its extensive library of historical events, will be fully utilized in preparing the new release.

Distribution will be in 35mm and 16mm, both to foreign theatres and schools throughout the world.

■ **TEACHING FILMS, INC.,** 88 Lexington Avenue, New York 16 has released the following new 16mm films:

Behind the Scenes at the Airport (1 reel)—a tour of an airport for children in grades 2, 3, and 4. The work of the mechanics, pilots, and dispatchers is shown.

Bowling Fundamentals (2 reels)—the techniques of the game for physical education in high school.

What Is a Map (1 reel)—the explanation of a map at the level of grades 1, 2, and 3. Students map their room and then see each piece of furniture fade into place behind the map symbols.

Animals of the Farm (1 reel)—dramatic treatment of the habits and ap-

YOUNG AMERICA FILMS

presents

3 NEW HEALTH FILMS

Especially suitable for Elementary and Junior High School Science and Health classes, these 3 films are available now. Originally issued by the British Information Services, Young America has re-edited and re-narrated all the material to adapt it especially for American classes.

YOUR TEETH
With animation, this film explains the growth and structure of teeth, the importance of proper food and proper care in building strong teeth and preventing tooth decay. One reel — price $30.00

YOUR EARS
Illustrates construction of human ear and function of each of its parts. Discusses manner in which diseases cause deafness and stresses necessity for proper care of ears. One reel — price $30.00

YOUR EYES
Animation and live photography dramatize the construction of the human eye and function of each of its parts. Explains maladjustments and manner of correction. Stresses importance of proper care of the eyes. One reel — price $30.00

2 NEW ANIMAL SUBJECTS

THE CURIOUS COATI
. . . especially designed for primary school level . . . ¾ reel (8 minutes) . . . ideal for young children . . . price $30.00
(Teachers' guide included)

THE FUR SEAL
. . . details life and history of this warm-blooded mammal. Made under supervision of Dr. H. E. Anthony of the American Museum of Natural History. Recommended highly for elementary school and high school classes in science and geography. One reel . . . price $38.50

Write for complete information of other fascinating and useful new Young America Films. Without charge or obligation.

YOUNG AMERICA FILMS, INC.
18 EAST 41st STREET • NEW YORK 17

pearance of the common farm animals: chickens, ducks, turkeys, pigs, cows, sheep, horses for grades 1, 2, and 3.

■ **INTERNATIONAL FILM BUREAU,** 84 East Randolph St., Chicago 1 has acquired, for rental and sale, a series of instructional films in French dealing with the geography of France in elementary-school terms. Designed for French language classes, the films have no English titles. Copies of the commentary are provided for class use before the film showings, aiding the student in following the French.

A Paris (16 min., French)—a survey of Paris, dealing with the economic and cultural life of the city, the Seine, the subway, street transportation, industry, stores, the Latin Quarter, and important landmarks.

La Loire (15 min., French)—the course of the river from source to mouth. The country and the people, including the chief towns, are shown.

La Champagne (20 min., French)—animation and aerial views of the country. "La Champagne Seche" and "La Champagne Humide" as well as the chief activities of each part of the Province are shown, plus Rheims, Troyes, and Bonneprise.

Les Canaux (14 min., French)—canals in the transportation scheme of France.

■ **ACADEMY FILMS,** 1448 West 61st St., Los Angeles 44, California announces the release of three new 16mm educational films in natural color and in black-and-white. The same subjects are also offered in 35mm filmstrip (color and black-and-white) and 2x2 slides (color only).

Circus People (1 reel)—primary-grade film showing behind-the-scenes life and activity at a circus. The spirit of teamwork and efficiency is stressed. The unloading of a circus train is one of the highlights.

Circus Animals (1 reel)—showing how the animals travel, how they are fed, what work they do, and how they perform. A companion film to *Circus People.*

Water Supply (1 reel)—dramatically portraying the methods by which man obtains his water.

■ **THE PARAFFINE COMPANIES, INC.,** 475 Brannon St. San Francisco, Calif. are distributing a new film about PABCO paints.

Paint It Right (30 min., color) tells the home owner how to paint his house from the siding, the porch floor to the kitchen stool. The common mistakes made by amateur painters are pointed out, and the correct methods are shown. How to keep paint from blistering, how to remove old paint, how to patch cracks in plaster before painting, and other such questions are answered in the film. The PABCO label appears prominently in the film.

EXPERIMENTAL JOURNEY

Teacher, photographer—driving from New York to National Parks—will undertake to supply Schools and other Educational Agencies looking for ORIGINAL 16 mm. color footage or 2x2 Koda-slides of Historical Places, Geographical and Nature Subjects. Please specify your needs. For further information write to:

Box 4F, 2047 Holland Ave.,
New York 60, N.Y.

■ **A. F. FILMS, INC.,** 1600 Broadway, New York 19 announces the adaptation of a 4-reel French film produced by Roger Leenhardt into two 2-reel shorts:

Animated Cartoons: The Toy That Grew up (2 reels)—how animated cartoons developed from static drawings. The work of a Belgian physicist and of Emile Reynaud is shown.

The Biography of the Motion Picture Camera (2 reels)—film record of the successful inventions of Marey, Edward Muybridge, Louis Lumiere, Thomas Edison, and others, resulting in the modern moving picture. Under the title of *The Birth of the Cinema,* these two films were shown at the Cannes Film Festival in tribute to the 50th anniversary of the motion picture.

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, New York 20 has released a number of new 16mm films:

Does It Matter What You Think? (2 reels)—a provocative film which arouses many questions in the minds of an audience. Are your conclusions the result of your own thinking, or do you think what you are told to think? Is public opinion a power which forces legislation, or is it a pliable weapon which is wielded by the press and the politicians?

The Proud City (3 reels)—a plan for blitzed London. The present moment is one in which the crowded and confused city can be replanned and rebuilt. Even before the end of hostilities, the London County Council began a study of London's traffic, sewage, power, homes, and factories, hoping to create self-contained communities within the city.

Steel (4 reels, color)—the backbone of Britain's industrial power. The film describes the steel industry and the processes used from the time the iron ore is dug out of the ground until the finished product leaves the plant.

The Great Game (2 reels)—the story of soccer (Association Football). Famous international amateurs and professionals explain the tactics and help young enthusiasts in the game.

■ **DEVRY CORPORATION,** 1111 Armitage Ave., Chicago 14 has announced the distribution of two 16mm films:

Bathing Time for Baby (13 minutes, color)—expert instructions on the bathing of a baby, sponsored by Johnson and Johnson and produced by Walt Disney Productions. It has been approved by the Children's Bureau of the U. S. Department of Labor and Visiting Nurse Service, New York.

New York Calling (2 reels, color)—a new revised version of New York Central's popular film on the daily life of New York. It portrays the railroad's contributions to the promotion of nation-wide interest in the cultural, educational, and entertainment facilities of New York City. Other New York Central films available from DeVry include: *Freight Yard, Steam Locomotive,* and *The Railroad Signal.*

■ **CASTLE FILMS,** Division of United World Films, Inc., 30 Rockefeller Plaza, New York 20 is distributing the following films:

Sport Thrillers of the Year! (100 ft., 400 ft., or sound)—American and Mexican polo games, Golden Gloves tournament, yacht racing, motorcycle marathon, Hambletonian Trotters, and similar items from 1946 events.

Shanghai Today! (100 ft., 400 ft., or 400 ft. sound)—the old and the new . . . modern traffic and coolie-drawn carts.

Aqua Frolics! (100 ft., 400 ft., or 400 ft. sound)—basketball game under water . . . water ski champs . . . canoeists shooting rapids . . . surf riders.

Lion-Tiger Fight (100 ft., 400 ft., or 400 ft. sound)—ferocious jungle battle between two beasts trapped by East Indian natives.

Fiction Features

■ **COMMONWEALTH PICTURES CORPORATION,** 729 Seventh Ave., New York 19, have acquired the exclusive distribution rights to 9 hard-riding, straight-shooting musical westerns in the Bob Baker series. Each is six reels long. Similar rights have been acquired to 7 Epic pictures of the old West starring Johnny Mack Brown, a fearless son of the saddle.

■ **ASTOR PICTURES CORP.,** 130 W. 46th St., New York 19, has released the first Nelson Eddy picture in the 16mm field, namely:

Knickerbocker Holiday—a 10-reel United Artists 1944 release. It is a period costume story centering around Peter Stuyvesant, Dutch governor of New York. Also in the cast of this musical romance are Charles Coburn, Constance Dowling, Johnny "Scat" Davis, Carmen Amaya, and her Company.

A Boy, a Girl, and a Dog—73 minutes—the tale of a stray pup adopted by two youngsters who live in a hotel where restrictions against animals are very rigid. Forced to part with him, they enlist the dog in the Army's K-9 Corps where "Lucky" distinguishes himself, returning home a hero.

■ **IDEAL PICTURES CORP.,** 28 E. Eighth St., Chicago 5 announces the distribution of the following film:

Journey Together (80 min.)—the story of two air cadets trained under the tough but human instructor, Edward G. Robinson. Script is by Terence Rattigan, and direction, by John Boulting (*Pastor Hall* and *Thunder Rock*). Bessie Love, early silent actress, plays a short role.

■ **UNITED WORLD FILMS, INC.,** RCA Bldg., Rockefeller Center, New York 20, report the addition of the following Universal Pictures to the Bell & Howell Filmosound Library:

This Love of Ours—9 reels—based on the Pirandello play, "As Before, Better than Before." A 14-year old girl worshipping a mother supposedly dead resents the appearance of her stepmother when her parents become reconciled after a 12-year separation. Merle Oberon and Charles Korvin are the stars.

This Love Of Ours

Shady Lady—10 reels—comedy with music in which card sharper rescues reputations and helps justice and happiness win out. The cast includes Charles Coburn, Ginny Simms, Robert Paige, and Alan Curtis.

That Night with You—9 reels—musical mix-up in which young singer (Susanna Foster) gets Broadway role and the right husband (Franchot Tone).

■ **GREAT WESTERN PICTURES, INC.** through its president, John W. Mangham of Atlanta, Georgia, has announced the reissue of sixteen JOHN WAYNE westerns, print deliveries beginning April 1, 1947. United States and Canadian rights, for both 35mm. and 16mm., have been purchased directly from Monogram Pictures, which owns the copyrights.

16mm. sales distribution has been turned over to W. Wells Alexander, the Distributor's Group, Inc., 756 W. Peachtree Street, N.W., Atlanta, Ga., who will act as selling agent for Great Western Pictures, Inc.

12 New Hopalongs for 1947

starring

Wm. Boyd
"Gabby" Hayes
Russell Hayden

*1—THE FRONTIERSMEN
*2—IN OLD MEXICO
*3—LAW OF THE PAMPAS
4—STAGECOACH WAR
5—PRIDE OF THE WEST
6—SILVER ON THE SAGE
7—SANTE FE MARSHAL
8—RENEGADE TRAIL
9—THE SHOWDOWN
10—HIDDEN GOLD
11—RANGE WAR
12—SUNSET TRAIL

The Hopalong Cassidy Westerns formerly released in 35-mm. by Paramount are the top pictures in the field.

On 7 year lease to libraries, with replacements of entire prints when required at actual laboratory cost.

These are SPECIALS and should be rented at $17.50 ea.

Astor Pictures Corp.
130 West 46th St.
New York 19, N. Y.

A Trade Directory for the Visual Field

FILMS

Academy Films
1448 W. 61st St., Los Angeles 44, Cal.
(See advertisement on page 244)
Association Films
347 Madison Ave., New York 17
19 S. LaSalle St., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
1700 Patterson Ave., Dallas 1, Tex.
Astor Pictures Corporation
130 W. 46th St., New York 19, N. Y.
(See advertisement on page 291)
Bailey Film Service
P. O. Box 2528, Hollywood 28, Cal.
404 N. Goodwin Ave., Urbana, Ill.
Bray Studios, Inc.
729 Seventh Ave., New York 19
Bronxville Film Center
23 Palmer Ave., Bronxville, N. Y.
(See advertisement on page 284)
Castle Films, Div. of United World Films, Inc.
30 Rockefeller Plaza, New York 20.
Catholic Movies
220 W. 42nd St., New York 18, N. Y.
1409 79th St., North Bergen, N. J.
Children's Productions
P. O. Box 1313, Palo Alto, Cal.
(See advertisement on page 280)
Collins Motion Picture Service
502½ & 506 St. Paul St., Baltimore 2, Md.
4 Race St., Cambridge, Md.
Community Movies
1426 W. Washington St.
Charleston 2, W. Va.
Coronet Instructional Films
919 N. Michigan Ave., Chicago 11, Ill.
(See advertisement on page 275)
DeVry School Films
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 248)
Eastin Pictures Co., Davenport, Iowa
(See advertisement on page 281)
Eastman Kodak Stores, Inc.
356 Madison Ave., New York 17, N. Y.
Encyclopaedia Britannica Films, Inc.
20 N. Wacker Drive, Chicago 6, Ill.
(See advertisement on page 246)
Films, Inc.
330 W. 42nd St., New York 18, N. Y.
64 East Lake St., Chicago, Ill.
611 N. Tillamook St., Portland, Oreg.
109 N. Akard St., Dallas 1, Tex.
101 Marietta St., Atlanta 3, Ga.
1709 W. 8th St., Los Angeles 14, Cal.
68 Post St., San Francisco, Cal.
Fryan Film Service
Film Building, Cleveland, Ohio
Gallagher Film Service
123 S. Washington, Green Bay, Wis.
639 N. 7th St., Milwaukee 3, Wis.
General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.
Hoffberg Productions, Inc.
620 Ninth Ave., New York, N. Y.
Hollywood Film Enterprises
6060 Sunset Blvd.,
Hollywood 28, Calif.
(See advertisement on page 285)
Institutional Cinema Service, Inc.
1560 Broadway, New York 19, N. Y.
(See advertisement on page 286)
International Film Bureau
84 East Randolph St., Chicago 1, Ill.
International Film Foundation, Inc.
1600 Broadway, New York 19, N. Y.
(See advertisement on page 279)
Knowledge Builders
625 Madison Ave., New York 22, N. Y.
Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.
Lewis Film Service
1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 284)
Locke Film Library
120 W. Lovell St., Kalamazoo 9, Mich.
Mogull's Inc.
68 W. 48th St., New York 19, N. Y.
(See advertisement on page 284)
National Film Service
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.
O'Conlon Films
822 Penfield Bldg., Philadelphia 7, Pa.
Official Films, Inc.
25 W. 45th St., New York 19, N. Y.
Photoart Visual Service
844 N. Plankinton, Milwaukee 3, Wis.
The Princeton Film Center
55 Mountain Ave., Princeton, N. J.
Religious Film Association, Inc.
45 Astor Place, New York
(See advertisement on page 282)
Simmel-Meservey
9538 Brighton Way, Beverly Hills, Cal.
(See advertisement on page 273)
Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 282)
Swank's Motion Pictures
620 N. Skinner Blvd., St. Louis, Mo.
(See advertisement on page 282)
Teaching Films, Inc.
2 West 20th St., New York
(See advertisement on page 277)
Vocational Guidance Films, Inc.
2718 Beaver Ave., Des Moines, Ia.
Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.
Young America Films, Inc.
18 E. 41st. New York 17, N. Y.
(See advertisement on page 290)
Art Zeiller Audio-Visual Aids
868 Broad St., Newark, N. J.

MOTION PICTURE PROJECTORS and SUPPLIES

The Ampro Corporation
2839 N. Western Ave., Chicago 18
(See advertisement on page 243)
Bell & Howell Co.
1815 Larchmont Ave., Chicago 13
(See advertisement on inside back cover)
Calhoun Company
101 Marietta St., NW, Atlanta 3, Ga.
1110½ Taylor St., Columbia 6, S. C.
Collins Motion Picture Service
502½ & 506 St. Paul St., Baltimore 2, Md.
4 Race St., Cambridge, Md.
Community Movies
1426 W. Washington St.
Charleston 2, W. Va.
Comprehensive Service Company
245 W. 55th St., New York 19, N. Y.
DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 248)
Eastman Kodak Stores, Inc.
356 Madison Ave., New York 17, N. Y.
Gallagher Film Service
123 S. Washington, Green Bay, Wis.
639 N. 7th St., Milwaukee, Wis.
General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.
Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.
Holmes Projector Co.
1813 Orchard St., Chicago 14, Ill.
(See advertisement on page 281)
Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.
Mogull's Inc.
68 W. 48th St., New York 19, N. Y.
Photoart Visual Service
844 N. Plankinton, Milwaukee 3, Wis.
Radio Corporation of America
Educational Dept., Camden, N. J.
(See advertisement on page 247)
Raike Company
829 S. Flower St., Los Angeles 14, Cal.
Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.
S. O. S. Cinema Supply Corp.
449 W. 42nd St., New York 18, N. Y.
Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 282)
Victor Animatograph Corp.
Davenport, Iowa
(See advertisement on inside front cover)
Visual Education Incorporated
12th at Lamar, Austin, Tex.
602 N. St. Paul, Dallas 1, Tex.
1012 Jennings Ave., Ft. Worth 2, Tex.
3905 S. Main, Houston 4, Tex.
Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.
Art Zeiller Audio-Visual Aids
868 Broad St., Newark, N. J.

RECORDERS—RECORDINGS

The Soundscriber Corporation
New Haven 4, Conn.
(See advertisement on page 287)
Wilcox-Gay Corporation
Charlotte, Mich.
(See advertisement on page 241)

SCREENS

Fryan Film Service
Film Building, Cleveland, Ohio
Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.
Mogull's Inc.
68 W. 48 St., New York 19, N. Y.
National Film Service
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.
Radiant Manufacturing Corp.
1215 S. Talman Ave., Chicago 8
(See advertisement on page 283)
Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)
Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 282)
Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

Church Screen Productions
5622 Enright Ave., St. Louis 12, Mo.
(See advertisement on page 284)
Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)
Visual Sciences, Suffern, New York
(See advertisement on page 284)
Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.
Young America Films Inc.
18 E. 41st St., New York 17, N. Y.
(See advertisement on page 290)

SLIDES (KODACHROME 2 x 2)

Church-Craft Pictures
St. Louis 3, Mo.
(See advertisement on page 289)
Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal
Klein & Goodman
18 S. 10th St., Philadelphia, Pa.
Slidecraft Company
257 Audley St., South Orange, N. J.
Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

SLIDES (Standard 3¼ x 4)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 271)
Radio-Mat Slide Co., Inc.
222 Oakridge Blvd.
Daytona Beach, Fla.
(See advertisement on page 284)
Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

SLIDE, FILMSLIDE and OPAQUE PROJECTORS

American Optical Co.
Buffalo 15, N. Y.
(See advertisement on page 245)
Bausch & Lomb Optical Co.
Rochester 2, N. Y.
(See advertisement on page 242)
Burke & James
321 S. Wabash Ave., Chicago 4, Ill.
(See advertisement on page 287)
Comprehensive Service Co.
245 W. 55th St., New York 19, N. Y.
DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 248)
General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.
GoldE Manufacturing Co.
1220 W. Madison St., Chicago 7
(See advertisement on page 280)
Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.
Keystone View Co.
Meadville, Pa.
(See advertisement on page 271)
Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)
Raike Company
829 S. Flower St., Los Angeles 14, Cal
Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.
Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn
(See advertisement on page 282)
Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.